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BRADLEY RESIGNS JUILLIARD SCHOOL EDUCATIONAL POST

Relinquishment Comes at Time of Merger with Institute of Musical Art and Following Re-election as President of National Association of Schools of Music—Says Chaotic Conditions at Foundation and Iron Hand of Dr. Noble Made Execution of His Duties Impossible—Dr. Noble Replies That Educational Director Did Not Fill Office Adequately—Latter Cites Incidents

KENNETH M. BRADLEY has resigned as educational director of the Juilliard Musical Foundation, because "thanks to the administration of Dr. Eugene A. Noble," its executive secretary in whom the trustees invest "full authority," it is "the most chaotic" organization he has ever known. Mr. Bradley, founder and for twenty-three years president of the Bush Conservatory of Music in Chicago, last week re-elected president of the National Association of Schools of Music, came to New York in March, 1926, to take up his duties with the Juilliard Foundation. In an interview granted to a representative of MUSICAL AMERICA, he gave a detailed story of his connection with the Foundation and his personal relations with Dr. Noble.

Mr. Bradley charged Dr. Noble with dilatory tactics in the management of the Foundation, and he described a number of incidents which he considered indicative of personal opposition of Dr. Noble to him. He also gave details which he said showed that Dr. Noble was undertaking to prejudice the minds of the trustees of the Foundation against him.

Dr. Noble, interviewed later by MUSICAL AMERICA's representative, said, "Mr. Bradley was asked here to fill a certain office. He did not fill that office adequately and he was asked to terminate his connections." Dr. Noble declined to say whether there would be a new educational director to take Mr. Bradley's place.

Mr. Bradley, in his apartment on Riverside Drive, discussed Juilliard affairs as he sat quietly in his chair. Said he:

"For many years I had been absorbed by the idea of a National Conservatory of Music. I had collected a vast amount of data and worked it into a set of plans, and then Augustus D. Juilliard died and left his magnificent bequest to music. In 1920, when the Foundation was beginning to function, I called on Dr. Noble at the request of the Society of American Musicians, and asked him to explain the Juilliard Foundation to me. A few months later I came to New York and, at his request, brought the data concerning my conservatory plan. One evening at the City Club we sat long after midnight going through this plan. The Juilliard Foundation, Dr.

[Continued on page 4]



DARIUS MILHAUD

French Composer and Pianist, Who Recently Returned for His Second American Tour. Mr. Milhaud Played Two of His Works with the New York Symphony and the Philharmonic Society This Week. (See Page 25)

Chicago Opera Opens Milwaukee Series with Brilliant "Aïda"

MILWAUKEE, Dec. 4.—Both fashionable and strictly musical sections of society were fully represented in the Auditorium at the performance of "Aïda" given by the Chicago Civic Opera Company. This was the first event in the series arranged by Margaret Rice, and was most auspicious. The demand for seats was so large as to place admission almost at a premium. Never has the eager call for operatic tickets been so strong. An interval without opera had apparently left a great void to be filled, and it is felt that Milwaukee, with its 600,000 people, has reached a stage at which a longer opera season might be well supported.

Another element aiding in the success of the enterprise was the potency of "Aïda," which seems to carry a powerful appeal hereabouts. A third reason for the success, besides the energetic management, was the fact that the Milwaukee Auditorium has been rebuilt

acoustically and was being tried for the first time for opera. The structure met the need admirably.

Constantly interrupted by waves of applause, the opera proceeded with a succession of great stage pictures, each notable for splendor. "Aïda" has never been staged here with such lavish detail as under the magic hand of Charles Moor. Robert Moranzoni, conducting, diligently welded his forces into a cooperative body.

Rosa Raisa as Aïda sang at her best as the work progressed, her voice taking on more and more brilliance. Great interest was aroused in the *Radames* of Aroldi Lindi, of whom much had been heard. Augusta Lenska was a convincing *Amneris*, with a rich, deep, warm, alto voice, equal in all respects to other members of a notable cast. Cesare Formichi, Alexander Kipnis and Virgilio Lazzari completed the baritone and bass parts, each with definite distinction.

The chorus was fully adequate, but showed no distinctive moods of inspiration. C. O. SKINROOD.

ADMISSIONS TAX DEBATE EXPECTED IN NEW CONGRESS

Opening of Session Finds National Leaders Prepared to Take up Measures for Repeal of Levy on Music—Growing Sentiment for Abolition Evident in Many Quarters—Measure Championed by MUSICAL AMERICA Has Support of Legislative Figures—Large Surplus in Treasury Serves as Spur to Taxation Reforms—Support of Nation's Music Lovers Will Be Vital in Expected Debate

WASHINGTON, Dec. 6.—With the opening of a new session of Congress today, the question of taxation reforms is again before the legislators of the country. That this department of the nation's finance will receive a large part of attention by the lawmakers during the early part of the session is the belief of leading members of Congress. In particular, the question of the repeal of taxes on admissions—a movement in which the lead has been taken by MUSICAL AMERICA and which vitally affects concert and opera—will, it is predicted, again come up for consideration before the houses.

A growing sentiment for repeal is evident among national legislators. The support of the country's music lovers is vitally needed in the important decision which, in all likelihood, the Congress will again be called upon to make.

According to statements made by leading members of the House Committee on Ways and Means, two of the schedules in the present tax law which will receive first attention in any revision of the act are the admissions and automobile levies. While the proposals to repeal these schedules are now being advanced by Democratic members of the committee, it is known that a number of the Republican members are in sympathy with the move and will support such a measure.

Representative Garner, Democrat, of Texas, ranking minority member of the committee, has already prepared an amendment which provides for dropping the two levies named, and which also reduces the corporation tax from 13½ to 11 per cent. On the other hand, while certain of the Republican members also favor the outright repeal of the admissions and automobile taxes, these members evidently plan to write a bill which will include other features as well, not at present openly favored by the minority party members.

It is predicted by close observers who are in position to know the trend of view on the admissions tax repeal in both House Ways and Means Committee and Senate Finance Committee that bills presented in either or both Senate or House, no matter what other provisions are included, will provide for the dropping of the admissions levy. It is also known that individual members of both Senate and House will offer amendments early

[Continued on page 7]

MAINE FESTIVALS MAY BE CONTINUED

No Decision Made at Board Meeting—Chapman Is Reported Aiding

By June L. Bright

BANGOR, ME., Dec. 4.—The question whether the Maine Festivals are to continue is still undecided. Although William R. Chapman, who conducted the events for many years, has resigned his post, he quite recently met the Bangor Chorus at Andrews Hall, and the impression prevails among its members that his duties will not be materially different in the future from what they have been in the past. It is reported that special committees are soon to be appointed, and it is believed there will be evolved a plan gratifying to all who have the interests of the festival and of the city at heart.

The adjourned annual meeting of the Eastern Maine Festival Association, held in the Chamber of Commerce rooms on Nov. 29, was brief and formal. No definite action was taken on the great problem now confronting the festival—its future.

Properly to repair the auditorium—and to install a new heating plant, as already told, is a vital necessity there—will cost approximately \$25,000. The question of raising this, if the great concerts are to continue, must soon be squarely faced. There was also, it is understood, some deficit at the present festival. But this in itself is not a particular source of worry to the directors, whose real problem is the upkeep of the auditorium.

At the general meeting, Wilfrid A. Hennessey was chosen clerk by the stockholders and the following directors were named: Frank S. Ames, Machias; Frank R. Atwood, Albert E. Bass, Franklin E. Bragg; Lyman Blair, Greenville; E. L. Cleveland, Houlton; Harry L. Crabtree, Ellsworth; Sarah P. Emery, Henry B. Eaton, Calais; Wilfred A. Finnegan, A. Langdon Freese, Fred A. Gilbert; Hon. F. E. Guernsey, Dover-Foxcroft; Edwin M. Hamlin, Milo; Wilfrid A. Hennessey, Harold Hinkley, Harry W. Libbey, Walter J. Rideout, Dover-Foxcroft; D. W. Rollins, Dexter; William MacC. Sawyer, Adel-

bert W. Sprague, Louise C. Stearns, Clarence C. Stetson, Walter E. Sullivan, Brewer; and Hon. W. H. Waterhouse, Old Town.

At a later meeting of the directors, Clarence C. Stetson, who has worked earnestly for the festival's success, was re-elected president. Other officers are: vice-president, Adelbert W. Sprague; secretary, Wilfrid A. Hennessey; treasurer, Sarah P. Emery. Executive committee: Frank R. Atwood, Wilfred A. Finnegan, Harry W. Libbey, William MacC. Sawyer, Louis S. Stearns and Mr. Stetson.

In the cloud of uncertainty raised in the first place by the big sum that must be paid upon the auditorium, and in the second by Mr. Chapman's resignation, one fact stands forth clearly: There is the strongest possible objection—an objection by no means confined to music lovers—against discontinuing the festival. It has meant too much to Bangor—culturally, financially, in prestige and in countless other ways—to be abandoned while there is the remotest chance of "carrying on."

These problems rest primarily upon the Eastern Maine Festival Association, and it was this that gave promise of an

Children's Concerts Arranged for San Francisco

SAN FRANCISCO, Dec. 4.—Alice Metcalf announces that plans are being perfected for a series of five children's symphony concerts patterned after those which Ernest Schelling has given in New York. Negotiations are under way to engage Mr. Schelling as guest conductor for the first concert, which is announced for Jan. 14, in the Columbia Theater. Informal talks with screen pictures, and the teaching of symphonic themes by singing them to words, are included in the plan. Wheeler Beckett will be the regular director for these concerts, which will be given by the San Francisco Symphony on Fridays, alternating with the regular fortnightly symphony programs.

M. M. F.

important meeting. But it was too early for a definite announcement, although it is known the matter is actively under consideration.

Festival Group Is Formed in Baldwin

BALDWIN, KAN., Dec. 4.—A number of prominent citizens of Baldwin met in Centenary Hall, Baker University, on Nov. 29 and organized the Baldwin Festival Association with the following officers: President, F. M. Hartley; vice-president, Mrs. Julius Smith; secretary, Mrs. Howard Campbell; treasurer, Mr. Bacon.

The purpose of this organization is to promote and foster the best musical interests of the community.

The association will sponsor a series of two concerts this winter. On Jan. 19, the officers will present Sascha Jacobsen, violinist. On March 18, Mischa Levitzki, pianist, will appear.

Frank Earl Marsh, Jr., dean of Baker University Conservatory, was elected director of the music festival to be held in Taylor Gymnasium, Baker University, April 18 to 24. Mr. Marsh announces the festival program as follows:

April 18, concert by the music department of the Baldwin public schools, Ainslie Moore, supervisor.

April 19, afternoon concert by the Boys' Band of Baldwin City, J. G. Brockway, director. Evening concert by the Ladies' Glee Club of Baker University, Harold Ryder Harvey, director, and the

Men's Glee Club of Baker University, led by Frank Frazer Siple.

On April 20, the Baldwin Choral Union of 200 voices will present "Messiah," assisted by the Baker University Symphony and the following soloists: Ainslie Moore, soprano; Mrs. Frank Frazer Siple, contralto; Eugene Christy, tenor; Mr. Siple, bass, with Mr. Marsh as conductor.

April 21, concert by the Baker University Symphony, Harold Ryder Harvey, conductor.

April 22, afternoon concert by the Baker University Band, Paul Evans, director. Evening, joint concert by Harold Henry, composer and pianist, and Evsei Belousoff, cellist.

April 23, afternoon recital by advanced students of Baker University Conservatory of Music. Evening, the Baldwin Choral Union, assisted by the Baker University Symphony, will present "The Prodigal Son," by Henry B. Vincent, with the following soloists: Aida Coninelli, soprano, of Chicago; Mrs. Siple, contralto; William Rogerson, tenor, and Mr. Siple, bass, with Mr. Marsh as conductor.

April 24, vesper service by the Baldwin Methodist Episcopal Church Choir.

NOVELTY BY HONEGGER PRESENTED IN PORTLAND

Hoogstraten Leads "Pacific 231" with Local Forces—Russian Choir and Recitalists Heard

PORTLAND, ORE., Dec. 4.—The Portland Symphony, Willem van Hoogstraten, conductor, in its concert of Nov. 29, played the First Symphony of Brahms, the Overture to "Der Fliegende Holländer," Mozart's "Eine Kleine Nachtmusik" and Honegger's "Pacific 231." The last received its first hearing in Portland. Mr. van Hoogstraten gave readings that did thorough justice to compositions of such varied forms. A lecture explaining these numbers was given by Frederick W. Goodrich, at the Library, on Nov. 27.

The Russian Symphonic Choir, directed by Basile Kibalchich, attracted a capacity audience in its first appearance here, under the management of Steers and Coman, on Nov. 27. A superlative qual-

ity of tonal beauty, together with richness in harmonic balance, characterized the presentation of sacred songs, folk-songs and classical numbers.

The Treble Clef Club, led by Rose Coursen Reed, was heard at the municipal concert, on Nov. 21. Assisting soloists were Gladys L. Collins, Gertrude McKalson and Ada Wise, sopranos; Rose Friedle Gianelli, contralto; Joseph Mulder, tenor; Lucien Becker, organist; Gertrude Hoeber Peterson, violinist, with Edgar E. Coursen as accompanist.

Robert Blair and Robert Louis Barron, violinists, appeared in recent recitals. Lucy Case and May Bullock were the accompanists.

Patricia Newlands, Alice Nosley and Geraldine France furnished the program at a meeting of the junior members of the MacDowell Club.

JOCELYN FOULKES.

John Smallman Recovering From Illness

LOS ANGELES, Dec. 4.—John Smallman, conductor of the Los Angeles Oratorio Society and also of the Smallman A Cappella Choir, who was stricken with a severe illness on the eve of the A Cappella's concert on the evening of Nov. 19, is recovering rapidly from the operation which he underwent a few hours after the close of the program. Rehearsals of the Oratorio Society and of the Glendale Oratorio Society, which will unite for a mammoth presentation of Handel's "Messiah" in the Shrine Auditorium before Christmas, are being continued under assistants. It is expected that Mr. Smallman will be able to lead the singers on the night of the concert.

H. D. C.

D'Oyley Carte Opera to Tour Canada

LONDON, Nov. 25.—An announcement of much interest is that the full London

company of the D'Oyley Carte Opera will leave England on Christmas Eve for Canada. This is the first time the company from London has planned to leave the country in a body. The tour will open in Montreal on Jan. 4, and will include Toronto and Winnipeg, as well as the western provinces. Four operas will be presented: "The Mikado," "The Yeoman of the Guard," "Pinafore" and "The Gondoliers."

Paderewski Heads List of Arrivals

Foremost among the musicians arriving last week from Europe was Ignace Jan Paderewski, who came Dec. 7 on the Majestic. Dmitri Smirnov, tenor, arrived Nov. 30 on the Olympic to sing the leading rôle in Tchaikovsky's "La Pique Dame" with the National Opera Company in Washington. Lucille Chalfant, soprano, sailed Dec. 4 on the Leviathan.

DETROIT SYMPHONY VISITS PHILADELPHIA

Gabrilowitsch Conducts Bossi and Chausson Novelties

By H. T. Craven

PHILADELPHIA, Dec. 4.—The Detroit Symphony, Ossip Gabrilowitsch, conductor, gave a concert under the auspices of the Philadelphia Forum in the Metropolitan Opera House, last evening. The program was as follows:

Overture, "Leonore," No. 3....Beethoven
Symphony No. 4.....Schumann
Suite for Strings, "Goldoni"....Bossi
Tone Poem, "Viviane".....Chausson
"Capriccio Espagnole"....Rimsky-Korsakoff

A large audience expressed much pleasure in the art of this visiting orchestra, captained by a distinguished conductor and pianist. The program, admirably devised, assumed particular interest in the presentation of a Chausson symphonic poem and in its tribute to the now too much neglected symphonic Schumann.

It is true that Mr. Stock, leading the Chicago Symphony, gave his somewhat elaborate recension of the "Rhenish" at the Sesqui-centennial concerts last summer; but, aside from this departure, Schumann in symphonic vein has long been under eclipse in this community. It is the fashion to deplore the instrumental weaknesses of the Schumann symphonies, yet these defects fail to offset or obscure their romantic and poetic beauties and their substance of exquisite melody. It is high time the "Spring" Symphony was recalled from an undeserved exile.

The spirit of this masterpiece—for such it is, when all critical arrows have been discharged—is expressively recalled in the D Minor chosen for revival by Mr. Gabrilowitsch. This "Symphonic Fantasia," as the composer intended to characterize it, is of rich imaginative value, which Mr. Gabrilowitsch's reading duly enhanced.

The orchestra is a meritorious one, not yet, perhaps, entirely seasoned, and with certain individual disparities which suggest that it is still in the process of development. The general effect, however, is good and the ensemble tone is firmly compounded. Mr. Gabrilowitsch brings intelligence and enthusiasm to his leadership.

The interest in Ernest Chausson, evoked by fairly frequent hearings of his lovely symphony, justified resuscitating the earlier tone poem. The performance of "Viviane" was the first ever given in this city. Written in 1888, the work betrays considerable immaturity and a decided debt to the Wagnerian spell, then potent in France. Chausson, disciple of Franck, was then palpably feeling his way to a method which was to flower in the symphony and would doubtless have grown more significant had not the promise of high achievement been cut down by the tragic bicycle accident which ended the composer's career twenty-seven years ago. "Viviane" contains something of the Chausson sensitiveness and tristful delicacy, but without especial subtlety. It is plainly not an important work. It is, however, well stored with an engaging tunefulness.

The Bossi suite was also off the beaten track. It suggests the blithe spirit of the facile Venetian playwright, sometimes over pretentiously called the "Italian Molière." The string choirs were effective in this pleasing trifle.

"Leonore" No. 3 and the colorful Rimsky-Korsakoff "Capriccio" received authoritative presentations.

Bangor Symphony Opens Thirty-first Year

BANGOR, ME., Dec. 4.—The first matinee concert marking the opening of the thirty-first season of the Bangor Symphony, Adelbert Wells Sprague, conductor, was given on Dec. 1 in the City Hall. The program contained the Overture to "Rosamunde," the first two movements from Beethoven's Fifth Symphony, "Les Préludes" by Liszt, the Andante Cantabile from Tchaikovsky's String Quartet, Op. 11; and Halvorsen's "Entry-March of the Boyards."

JUNE L. BRIGHT.

DOUBLE BILL PRESENTED BY COAST OPERA SINGERS

Resident Performers Give Good Account of Themselves in Familiar Works—Tenor Heard in Recital

SAN FRANCISCO, Dec. 4.—The Pacific Coast Opera Company, composed of resident singers under the direction of Arturo Casiglia, made its second annual public appearance in the Capitol Theater on Thanksgiving Eve, and again did excellent work.

The bill consisted of "Cavalleria Rusticana" and "Pagliacci." Florence Ringo was a successful Santuzza. Miriam Elkus as Lola, Charles Bulotti in the part of Turiddu, and William Schindler as Alfio, all sang well. Anna Young was charming as Nedda. Alberte Gillette succeeded in the rôle of Tonio. Giovanni de Martini as Canio, James Isherwood as Silvio, and Aristide Neri, portraying Beppe also were applauded. Chorus, orchestra, settings and costumes were of a high order. The operas were heard by a capacity audience.

Easton Kent, tenor, drew a large audience—and on the rainiest night of the year—when he gave his song recital in the Fairmont ballroom under the management of Alice Seckels. Benjamin Moore at the piano aided in the success achieved in a distinctive program. Rotoli, Head, Bibb, Wolf, Tchaikovsky, Arensky, Brahms, Hüe, Fourdrain, Poldowski, Manney, Schindler, Lehman and Besly were represented among the program numbers. Each song was sung with the beautiful tone and excellent musicianship that have made Mr. Kent's name conspicuous among Coast singers.

MARJORY M. FISHER.

New Concertmaster Named for Chicago Civic Orchestra

CHICAGO, Dec. 4.—Reuben Marcus has been named concertmaster of the Civic Orchestra of Chicago, and in this capacity played the obligato in Saint-Saëns' "The Deluge" at the Orchestra's concert in Hyde Park High School Auditorium, Eric DeLamarer conducting. Mr. Marcus is a pupil of Jacques Gordon at the American Conservatory.

Spiritual Evolution in Present-Day Music

By JEANNE de MARE



I PROPOSE Art for God," writes Jean Cocteau. The modern mind is haunted by the feeling of Infinity—never has the human soul felt more deeply the insufficiency, the unreality of everyday life—never has it aspired more ardently to the Beyond. This search for an expression of the invisible, this new sensing of the fourth dimension is found in Literature, in Art, but mostly in Music.

For fifty years Music and Art have tugged at their material fetters—seers like Debussy dissolved them by the very radiance of their vision: Truth to Debussy was so real, so poignant, that his calm knowledge of the Transcendental expressed itself in effortless pure music—divine intuition guided him to new means. Others, striving upward, only bent or distorted their chains—sometimes they broke them and dashed upward, still panting with the effort, like Scriabin, or reached dangerous psychic regions permeated with astral light like Schönberg—but all were forging new mediums to express the invisible kernel of line.

This urge toward eternal invisible truth has been a characteristic of French music since the glorious Renaissance in the 'nineties, a characteristic which made it a liberating influence in all other nations. It opened new vistas, tried new roads, new means and discarded them when inadequate. "You want me to form a school,—to fix ideas? Why the essence of thought is change, is evolution—I discard today what I preached yesterday": Satie. We stand at the new swing of an ever-higher



Claude Debussy

going pendulum and this new era was already being created at that time, through different channels. César Franck and his pupils on one side, Gabriel Fauré and his disciples on the other, and more than any, influencing all music though he had no pupils, soared the towering and liberating genius of Claude Debussy.

A Winged Spirit

At the same time, modestly, nearly unperceived, that winged eerie spirit, Erik Satie, loving liberty, preaching liberty, opened locked doors, poked his nose where none dared approach, caricatured all prevailing fashions in turn and anticipated all movements. He laughed at himself the while for fear of being taken too seriously—yet his influence cannot be over-estimated. Humorist and Rosicrucian mystic at the same time, he paved the way for the new musicians of the present day, the day of Cosmic Consciousness in Music.

The breaking of this new dawn was vitally helped by the genius of Stravinsky, by the young poet, Jean Cocteau, by the "Six" and by Schönberg.

The unrest of the last ten years, the revolt against the imitators of Debussy (as ever imitators catch the outer glow and are amazed when this fades for lack of inner fuel), the radical swerve toward Life expressing itself, condensed, brutal often, rapid always, has culmi-

nated in a flame-like Spirituality, as if beyond obstacles, beyond barriers, Truth holding an unquenchable light freed those who had the courage to press on.

Arthur Honegger is one of these. Born in Havre of Swiss parents, Honegger soon went to Paris where he entered the



Erik Satie

Conservatoire. This old institution had been rejuvenated, vivified into a world-center of creative music by its new director, Gabriel Fauré. All the young composers fell under his spell. He instilled into them an intense Attic love of Beauty for the sake of Beauty, a devotion founded on the strictest, most thorough study of all primitive and classical music, allied to a freeing process of the individual's own powers. Honegger and his friends, the future Groupe des Six, expanded in this seething atmosphere. When during the War Satie organized concerts of their works, a *Comœdia* critic wrote an article about them inspired by the young genius, Jean Cocteau, and called it the "Groupe des Six de France": Durey, Milhaud, Honegger, Poulenc, Auric and Germaine Tailleferre. The name remained—the friendly association also.

"Contagious Individuals"

As Cocteau says "There are no groups, there are contagious individuals" . . . they all were contagious individuals . . . and after the War they would meet with their friends, with Jean Cocteau, Paul Morand, Picasso, Roland-Manuel, etc., every Saturday night in a small Montmartre Cafe, amidst a wild ebullition of spirits (Cocteau would ride his bicycle on the table, Morand as barman improvised ice out of the window-sill snow, etc.) and the future masterpieces started their world career." (J. Cocteau, "Le Secret Professionnel.")

Honegger, hard-working, modest, unassuming, was at first the least successful. He kept on composing either in Paris or in Brittany near Dinard, where he would let his beard grow and shave his head to "give his skin a rest." In



Georges Migot

his first performed compositions, "Horace Victorieux," later in "Pacific 231," he wrenched the bars, pulled at the chains and brought forth gigantic power. In "Skating-Rink" and "Dit des jeux du monde," (ballets), we already find a cosmic element which comes in full light in his oratorio "Le Roi David." There his inner sense of Infinity beyond the outer strife is expressed in iridescent beauty—calm knowledge in the midst of terse and stringent movement. This quality amplified, deepened, is found in his opera "Judith," which is to be performed in Chicago this winter.

Cosmic Consciousness

"Judith" is not only a poignant human drama; cosmic consciousness pervades the whole work. The soul of the people permeated by the spirit of the prophecies crying out to Jehovah, the ecstatic quality of the chorus of liberation,—(Ecstasy: "A sudden realization of the infinitude of the unknown into the known," Rudhyar.) *Judith* led by Spirit, inevitably, to the crime which liberates her nation—her loneliness, her feeling of darkness before she goes to *Holophernes*, and especially her carrying out of the Karmic law of expiation after she has killed him; the brutal materialism of *Holophernes*' army destroyed by her act of faith,—not one moment does the music descend to the personal. It is universal, poignantly deep, ever-revealing the esoteric meaning of the drama—hence its lasting quality. It has conscious vision versus the blind faith of the old oratorios.

Honegger's complete mastery of the musical medium enables him to give this



Maurice Ravel

super-conscious quality to his music, that same elusive quality which made Roland-Manuel write about Debussy's works that the same orchestra with the same leader performing in the same place on the same day would give two utterly different performances, one inspired, one dead, because of that indefinable something . . . the fourth dimensional sense of infinity necessary to interpret the fourth dimensional works of Debussy. This quality is beginning to permeate all music.

Back to Fundamentals

As to the means—through the circle of evolution they seem to be getting back to the fundamental meaning of sound, well-known to the Hindus of old,—Sound as Creative Power. The classical medium (major scales with their set rules, harmonies founded on the first six overtones with their fatalistic determined resolutions, horizontal writing.)

Then through the symbolist means: the use of the higher overtones because these converge toward Unity (in scintillating ecstasy with Debussy)—the whole tone scale which, freed from the tyranny of the leading-tone can lead one into infinity, the fluid Greek modes, the unresolved appoggiaturas, the free rhythms like those of Life itself, the silences—those "Thresholds of the Unseen—" (the vertical writing up into the skies.)

Then a return of the definite classical scale and chords with the "Sur-réalistes" as more suitable to their clear-cut ideas. But they use polytonality in their horizontal writing to keep melodic



Arthur Honegger

tunes distinct, as life keeps its units separated until one suddenly sees the glorious unity of the whole. Synthesis, conciseness, versus the developments of the Classics, "To be sharp enough, rapid enough to give the humorous and the pathetic at one time, is my aim," Jean Cocteau. That is the fourth dimensional abolition of space. Vertiginous movement, abolition of time and of matter, "Shelter, my shelter a Whirlwind, in Thee Movement, away from all material things," Valéry.

Added to these characteristics is the simplicity, the terseness of orchestration—sparse and often stringless. "Life always advances away from security toward freedom, away from carapaces, scales, hides and other burdensome protections, to the ease and perilous liberty of the birds," (Bergson). Dance Ballet revived also in greater glory than ever before, because of its movement, of its ethereal quality.

A Vivid Reality

Now, in the last two years the inspiration of these young composers first taken from street and from circus to give a reality more real than reality ("Parade" of Cocteau-Satie-Picasso; "Cocarde," Poulenc-Cocteau; "Poèmes," Milhaud-Cocteau; "Skating-Rink," Honegger, etc., etc.) is being lifted out of what was too blatant in the life circus subjects by the new elevation of the spiritual vision. It is not content with giving Life itself, it brings forth the spirits behind the manifestations of Life, and Spirit itself. We already found this quality in Albert Roussel's "Pour une fête de Printemps," "La Naissance de la Lyre" and "Sérénade."



Germaine Tailleferre

In Charles Koechlin (pupil of Fauré) who lives the life of an ascetic and creates works of pure beauty—teacher of the very highest influence. In his pupil Jeanne Clement Herscher, whose ballet

[Continued on page 16]

Bradley Charges Chaotic Situation at Juilliard School

[Continued from page 1]

Noble said then, could not function as a school. His interest, he said, was only as an educator and, I presumed then in view of the position he held, as a musician.

Says Noble Wanted Plan

"Dr. Noble asked me then to let him have my plans, but I refused. Four years later he asked for them again and again I declined. In June, 1924, he asked for them once more, claiming that he wanted something concrete to show the trustees in order to interest them in the plans and in me. If the plans were approved, Dr. Noble said, I would be approved and appointed general director. I did not give Dr. Noble all the plans at this time for some of them I felt he would not understand, but I rewrote the general scheme at his request, to be presented to the trustees. That was early in the fall of 1924. At the same time I sent a copy to Dr. Frederick P. Keppel, president of the Carnegie Corporation, who spoke very highly of them. They were also approved by Leopold Godowsky. In fact, many of the world's greatest educators and musicians have called it the best outline for a school of national scope that they have ever seen.

"I made several trips to New York. In February, 1925, I became exceedingly vexed because of the seeming slowness of the trustees either to decline or accept my proposition. Finally I insisted that there should be a meeting of the trustees to find out the reason why they did not approve my plans, if such was the case. I also meditated on the wisdom of making my annual trip to California which I usually took early in March, staying for two months. I abandoned the idea of going that year, but Dr. Noble did not know that I had, and a few weeks later I received a note from him written on Friday telling me to be in New York on the following Friday to meet the board. Now, I think that Dr. Noble supposed I was in California and if that had been the case I wouldn't have received his message. As it happened I had gone, instead, to Florida. I received his note and wired him that I would be in New York in time for the meeting.

"I arrived Thursday morning and phoned Dr. Noble that I was in town. That was the first time that Dr. Noble was rude to me. He said:

"I'm busy. I can't see you."

"I thought he hadn't understood who it was, so I said:

"I guess you didn't understand. This is Bradley."

"I understood what you said. Didn't you understand me to say I was busy and couldn't see you?"

"Will the meeting be tomorrow?"

"I'll see you tomorrow," was his answer.

Meeting Deferred

"So the next morning, Friday, I went to Dr. Noble's office and he informed me that the meeting couldn't be, because Mr. William C. Potter had forgotten an engagement for a golf tournament and Mr. James N. Jarvie had gone to Washington on business. I was indignant, but I still thought that Dr. Noble was a victim of circumstances and that he had probably been embarrassed the day before when I had interpreted his talk as rudeness. I told Dr. Noble then that I thought the attitude of the trustees—their permitting me to go to so much work, then coming the length of the country to meet them and then being informed that the meeting couldn't be for the reasons given—was an insult to all musicians. I told him that he should call a meeting a week from the next Monday, that I should come back for it, that if the meeting could not be and that if I had not been so informed by the following Thursday I should publicly expose the trustees.

"The middle of the next week I received a message from Dr. Noble to be here the following Monday. I came and before meeting the trustees had a surprising interview with Dr. Noble. He seemed extremely nervous. First he told me that he hoped I would make a good impression on the trustees, that they had such a peculiar idea of musicians. He said he hoped that I would avoid the words 'I' and 'My'; that if the plans were discussed I should use the words 'our,' including them in the plans.

"Dr. Noble also asked me if I didn't have bitter enemies and if so who they

were and why. I answered that probably I had but that I didn't know who they were; that I had many friends and they took all my time. Then he asked if there hadn't been some scandal in my life that we should discuss quite frankly. I answered that I'd had an uneventful life and had never been caught at anything.

"What have you heard?" I asked him.

"I didn't say that I'd heard anything," he answered.

"What are you talking about?"

"Dramatically, he said: 'Mr. Potter who once lived in Chicago . . .'

"What has Mr. Potter heard?"

"Again, dramatically: 'I didn't say that he'd heard anything.'"

"I will say that Dr. Noble succeeded in putting me in a very peculiar state of mind before meeting Mr. Potter. However, we went down to Mr. Potter's bank and there met him and Mr. Jarvie. None of the other trustees was present. I expected all through the meeting that the other trustees would arrive but they never did.

Lunch with Trustees

"We had a very pleasant lunch during which Dr. Noble talked all the time. My plans were not really discussed except in a very superficial manner. No vital questions were asked and the meeting suddenly adjourned. I asked Dr. Noble afterwards if the trustees had ever seen the plans and he said yes, and that he regarded the meeting as very satisfactory in that they had only wanted to size me up.

"In July, 1926, Mr. Potter told me that he'd never seen the plans. In June, 1926, in discussing my idea of the school's development with an artist connected with the Foundation, he (the artist) suddenly asked:

"Is that your plan?"

"He laughed and said that he had heard it before, that Dr. Noble had assembled four artists connected with the Foundation the previous spring and given them practically the same outline and asked for written approval to show to the trustees. No mention, the artist said, had been made of my name. On leaving the meeting, he expressed his surprise that Dr. Noble could develop an idea like that. A day or so later, I spoke to another artist in that same group who told the same story. In fact three of those four gentlemen told me that Dr. Noble had done this.

"The unbusinesslike way in which the Juilliard Foundation carries on its affairs is exemplified in the way my contract was delayed. It was five months after it was decided I should come to the Foundation before I could get it. On the Wednesday week before sailing for

Europe I came to New York and told Dr. Noble that if I couldn't get my contract before sailing I would make it known publicly that I would not join the Juilliard forces. I had previously made several trips to New York for that very purpose. Dr. Noble had always had a different excuse, the most convincing of which was that Mr. Perry would have to draw up the contract and that he, broken-hearted over his son's death, had gone to Europe.

"Late Friday, Dec. 4, the contract was produced. It was very poorly constructed but I signed it after insisting on two vital changes. In the first place, the contract read, 'an educational director.' In the second place, it said that the Foundation could terminate the contract on sixty days' notice. I insisted on having it changed to read 'the educational director' and the sixty days' clause was taken out.

Charges Humiliation

"When I returned in March to take up my duties at the Foundation I was subjected to so many petty humiliations and insults that at first I thought it was crudity, then (candidly) I came to believe it was insanity. But finally they became so persistent, after conversations and even letters to Dr. Noble insisting on action and getting no results or satisfactory information, it dawned on me that I'd been very dense, that I had missed the many exit cues that had been offered me after I had presented Dr. Noble with my papers.

"I saw that Dr. Noble who, I had thought, should have been the financial secretary also intended to be the director of the Graduate School and to rule it with an iron hand. I could find out nothing about the contracts, the budget for the faculty, the administration, nor how contracts were made. There was no calendar for that season nor the previous one. Students of ordinary advancement and limited talent were being taught by excellent artists at fabulous expense. (Some of these teachers were paid as high as \$100 an hour. One of them actually came to me and said he thought it was an outrage that he should be paid that much, that it was five times as much as would be necessary to pay the most excellent teachers for the type of pupils assigned him.) I found the records showed that students who had been unanimously accepted by the very excellent board of examiners had been denied admission and that others had been accepted who had not been approved by the board.

"When I inquired of Dr. Noble why such reversion of the judges' opinions had been made, he said that I didn't understand the nature of the judges' office, that they were supposed to ap-

prove but that he decided. Later I found the teachers' contracts specified that pupils were to be assigned them by the executive secretary of the Juilliard Foundation. There are no existing written contracts that I know of this season. Last year some got their contracts as late as February. Some were teaching on verbal arrangements.

Suggestions Ignored

"Practically every suggestion I made as to the personnel of the faculty, office assistants and other procedure was swept aside or delayed, so that all activities which any well-conducted organization would demand was impossible. Dr. Noble was always assuring me of his hearty co-operation. He even wrote of giving me authority, but I wrote him in July that the freedom and authority which he suggested was like giving a man a hammer and one nail and telling him to finish, according to his own judgment, the Cathedral of St. John the Divine."

Mr. Bradley has been misquoted in several instances. He took the opportunity of his interview with MUSICAL AMERICA to correct some of the "mistakes":

"I have been quoted as saying that Dr. Noble knew nothing about music. I did not say that. I said that I presumed when I came that he must know something about music. I didn't question the matter. But after my association with him I never found anything that he knew about music, never heard of any ideas advanced by him concerning executive matters which I believe any other executive in the United States with musical experience would have endorsed.

"I didn't say Dr. Noble showed a preference for students of his own church nor that only Protestant Gentile teachers were engaged. I was informed by Dr. Noble's secretary that only Protestant Gentile help was desired in the office if I was engaging anyone. But there was no need for this caution, as I was never allowed to engage any of the help.

Hoped to Develop Plan

"As before stated, when coming here I thought I was coming for the specific purpose of developing my plans.

"When trying to discuss money matters, Dr. Noble told me that I didn't have to bother with such things. When for the first few months I was there I asked any questions about the books, Dr. Noble said they were kept at the downtown office. But I was never able to find out where the downtown office was. In July, 1926, a question arose about a book-keeper who seemed to be on our payroll. I asked (this was in August), who kept the books and Dr. Noble told me his secretary did. Imagine! One woman keeping the accounts of a \$20,000,000 project!

"I was never able to get access to the accounts. Practically every suggestion I made, regardless of whether it pertained to faculty, examiners, forms of contracts or office employees, met with opposition. Dr. Noble in a letter said that I had criticized the trustees. That I never did, except on the single occasion when Dr. Noble had had my plans for several months and I had urged from the first to be allowed to meet the trustees and to discuss them with them. For this purpose I had always paid my own expenses, spent several hundred dollars traveling between Chicago and New York."

Wants Happy Solution

Regarding the Juilliard Foundation itself and its future, Mr. Bradley expressed his "sincerest wishes for the happiest solution of its problem."

"My plan was a very simple one. It provided for an advisory board of five competent musicians, all Americans and experienced educators who would decide on broad policies and, for their teaching activities, should approve and select the principal members of the faculty. There should be a musical director, a man of the rank of Leopold Godowsky, Ossip Gabrilowitsch or Josef Hofmann, one who understands America and who is internationally recognized as a musician.

"I presumed I was engaged to be general director, because I feel that the actual school activities should be the smallest part of the Juilliard program. To me it seems far more vital to look

Filled Office Inadequately; Noble Replies

DR. EUGENE A. NOBLE, interviewed by MUSICAL AMERICA's representative at the Juilliard Foundation, would make only a brief statement:

"Yes, Mr. Bradley has left. I have just a few minutes to spare. I have to change my clothes and make a train.

"Mr. Bradley's reasons were personal. The Juilliard Foundation is an organization where everyone must co-operate."

"Then, have you no answer to make to his list of grievances published in all the papers?"

"I really have had no time to read the accounts. No," interrupting a gesture to show him the newspaper clips in question, "no, nor have I time now. I am in a great hurry to make my train, and first I must change my clothes.

"Mr. Bradley was asked here to fill a certain office. He did not fill that office adequately, and he was asked to terminate his connections. Naturally, Mr. Bradley was sensitive. . . .

"And was this action influenced by the merger with the Damrosch School?"

"Yes, to the extent that when the merger was planned no place was made for him. Naturally, he was sensitive. . . . I think Mr. Bradley's training unfitted him for the position of Educational Director at the Juilliard Foundation. There he was in Chicago—for many years head of the Bush Conservatory, a successful

institution, used to having his own way. The Juilliard Foundation is an organization. His post here demanded patience, a patience which perhaps Mr. Bradley lacks.

"And about Mr. Bradley's plans that were submitted when he came here?"

"Mr. Bradley's plans had every consideration. There was nothing novel about them. Many of the ideas incorporated were already in operation here. The national zone advisors, for instance, there was nothing new about that. Mr. Bradley in submitting his plans saw himself as an individual with the Juilliard funds behind him executing them. The Juilliard Foundation is an organization. There is no room for that sort of a plan. . . . But I have to hurry now for my train, and change my clothes. . . .

"And is there any truth in the accusation that you favor Protestant gentiles here?"

"That's a lie," bright blue eyes snapping. "Can I speak more plainly? That was a mean statement to make because the man who made it knows it isn't true."

"And the merger," walking to the door. "Will that mean a big thing for the Foundation?"

"We think so, we think so."

"And who will fill the post of educational director, or if there is no such post, take care of that end of things."

"Ah! That I can't disclose, not yet . . . my train. . . ."

[Continued on page 18]

Representative Clubs in the National Federation

Knoxville, Tenn., Boasts One of the Oldest Musical Clubs in the State — Tuesday Morning Musical Has Been Spreading Artistic Culture in the City Since 1897—Has Its Own Chorus



NOXVILLE, TENN., Dec. 4.—The Tuesday Morning Musical Club of Knoxville was organized in 1897 by Mrs. W. B. Lockett and

Mrs. John Lamar Meek. Its object, as set forth in the original charter, was "to foster and promote music and a music interest and to encourage in the home and the community an appreciation of the same."

With this as its chief aim, the club has passed through almost thirty years of successful effort, until it is, at the present time, one of the largest and most active music clubs in Tennessee.

Mrs. Lockett was chosen as the club's first president, with Mrs. Meek as its director. Activities were planned solely for women members. Soon after the club's inception a choral department was added and regular hours of practice were instituted. Membership, during the first year, numbered seventy-four. Three of the charter members continue in active work with the club at this time—Carrie McDonald, Ella Fanz, and Lou Krutch.

In 1898 the club joined the National Federation of Music Clubs and has been represented at the biennial meetings in Memphis, Philadelphia, Minneapolis, Rochester and Asheville by several musical and regular delegates. At the biennial meeting in Rochester, the club sent as its delegate, a charter member, Ella Fanz, who played in one of the three recitals given, and was elected auditor for the National Federation for three years. At this time the Knoxville Musical Club was the only southern club which sent a delegate to the National Federation meeting. The club has also sent delegates to all State Federation meetings.

Until ten or twelve years ago the club chose, from its own members, capable women who served without remuneration as officers, directors and accompanists, giving their faithful and efficient leadership to the great work of building up the love of music in the city at large.

The Presidents

Among the women who succeeded Mrs. Lockett to the presidency were Mrs. James Cowan, Mrs. I. C. Hendrickson, Ella Fanz, Florence Fair, Mrs. Robert L. Mason, Mrs. A. L. Wilhite, Mrs. Charles McNabb, Florence K. Payne, Lou Krutch, Eleanor Earnest, Mrs. David Baker, Mrs. W. E. Evans and Mrs. Paul Kennedy. Those who served without compensation as directors were Mrs. William Delpeuch, Mrs. B. H. Sprankle, Mrs. H. C. Godwin, Mrs. Meek, Mrs. C. V. Biddle and Bertha Walburn Clark.

From its earliest history, Frank Nelson, pianist, Nestor of musicians in Knoxville, has stood at the right hand of every effort of the organization and supported the work in every possible way. Too much can not be said concerning the valuable counsel, co-operation and courtesy which Mr. Nelson has given throughout the years of the club's existence, as much of its success is attributable to his wise assistance.

As the organization grew numerically and financially, Harry Rupert Carr was employed as director and Mr. Nelson as accompanist. At this time a department for mixed voices was promoted and the club held bi-weekly practice meetings.

Hans Schroeder of the Cincinnati College of Music succeeded Mr. Carr, and is now directing the chorus, with Mr. Nelson still acting as accompanist.

Recently an instrumental department of the Tuesday Morning Musical Club was organized, and this promises to be one of its most active units.

This senior club, with its various departments, has also under its guidance a successful and thriving junior organization.

Under the auspices of Knoxville's oldest musical club some thirty or more high-grade attractions have been presented to the people of East Tennessee, conspicuous among which have been



Photos of Mrs. Kennedy, Mrs. Baker and Mrs. Fitzgerald by Knappe & Brakebill; Photo of Miss Turner by McCoy

KNOXVILLE OFFICERS, PAST AND PRESENT

Upper Row, Left to Right, Mrs. Paul Kennedy, Who Has Served the Morning Musical Club of Knoxville, as President for Three Terms of Three Years Each; Mrs. David Baker, Sr., Who Was Elected President for 1926-27; Lower Row, Left to Right, Winifred Turner, Recording Secretary, and Mrs. Edmund Fitzgerald, Corresponding Secretary for 1925-26 and Vice-president for 1926-27

Harold Bauer, Reinald Werrenrath, Geraldine Farrar, Fritz Kreisler, St. Louis Symphony, Louis Graveure, Sigrd Onegin, Flonzaley Quartet, Sophie Braslau, Cincinnati Symphony and Alberto Salvi.

During the past two seasons the club has sponsored grand opera in Knoxville, engaging both the San Carlo Company and the Manhattan company of New York, for several performances of the best-known operas.

With Mr. Schroeder as director, the club has presented "Cavalleria Rusticana," "The Deluge," "The Hymn of Praise," "The Erl King's Daughter" and "The Ninety-fifth Psalm," the last-named being presented with the Cincinnati Symphony accompanying.

In late years a number of miscellaneous programs have also been given in neighboring towns, thereby promoting friendly musical intercourse not only in Knoxville, but in East Tennessee as well.

The club sponsors the High School Glee Club, the High School Band and the High School Orchestra. Through

its solicitation a supervisor of music in the public school has been employed and retained by the school board for a number of years.

In addition to this, the club has furnished perfect score pins in music memory contests conducted by the Knoxville Community Service Club for several years.

At present the club has 150 active members, and maintains also an honorary and interested associate list. Its active members, including amateur, professional and artist, both vocal and instrumental, are required to appear on any club or concert program when called upon. Its honorary members comprise persons of recognized standing in the musical world, and its associate members include many of Knoxville's best known business and professional men and women, who, though not necessarily having musical qualifications themselves, recognize the value of fostering the best in music.

Mrs. David F. Baker was elected to the presidency in May, 1926, succeeding

Florence Fair Kennedy, who held the office for three terms.

Under Mrs. Kennedy's able leadership, the club did excellent work, which Mrs. Baker, as president, hopes to use as a foundation for the accomplishment of even greater things in the local musical world.

New Plans

This year's work, as mapped out by the program committee, will include three evening concerts by the choral department and two by the instrumental, besides several which have been arranged to be given in nearby towns. Morning programs, both vocal and instrumental, have been planned for every Tuesday morning, in connection with the regular weekly meetings and rehearsals.

In addition to these, a number of artists' concerts and first-class musical attractions have been booked by the club to be given at various intervals during the club year.



Finck's Memoirs Start the Telling of Tales Out of School—Henderson Sounds a Warning Against the Duplicity of Artists Who Flatter Critics—Newman Tries His Hand at Reviewing Radio Concerts and Tells Why It Won't Work—Nationalizing Gilbert and Sullivan—Managing the Piano

Dear MUSICAL AMERICA:

LET'S all tell one.

It was only natural, I say, that W. J. Henderson should have sprung a Farrar story after reading what the late Henry T. Finck had to say about artists.

Finck, you know, believed in artists—some artists, at least. Moreover, he believed what artists—some artists—told him. So his old friend Henderson remarks that "Finck had a beautiful life."

Henderson is, shall we say, a little less credulous. He makes it clear in the comment on Finck's memoirs he wrote for the *Sun*, that when an artist tells him (Henderson) that he is a good critic, he knows it is all just flattery.

Finck's pages, he remarks, bristle with intimate and subtle flatteries of the author by famous musicians who told him that he was the one critic whose opinion was worth something. This, as Henderson sees it, meant that it was worth something as long as it was favorable. These same artists or their confrères were flattering the other critics in the same way—when they could; and the *Sun* critic then goes on to say that "to the artist the only correctly written criticism is the one which praises him."

Henderson further observes that it was not Finck's fault that he could not induce Mr. Gatti-Casazza to engage Maurice Renaud; the versatile French singing actor of Oscar Hammerstein's company so much admired by Finck; nor was it through failure of devotion on his part that Geraldine Farrar was permitted to depart from the Metropolitan.

Finck's successor as doyen of critics believes it pertinent to recall in connection with the sincere affection these singers had for Finck, that he never discovered a flaw in any of their impersonations.

IS this altogether fair either to Finck or to the artists who admired him? I have known many a proud soul in the profession that would not have flattered any critic, and I have known others so bashful and over-awed in the presence of critics that they could not have flattered a man like Henderson or Finck if their very lives had depended upon it.

Irrespective of nettled pride and perhaps deep-seated convictions as to the injustice of what is written of them, there are artists, plenty of them, I say, who respect the well-informed critic and who try to profit from criticism which they feel has something in it besides mere verbal cleverness.

Finck's memoirs contain an incident in point. He relates that Josef Stransky, the former conductor of the Philharmonic, telephoned to him to tell him how

upset his friend, Maria Jeritza, the Metropolitan Opera star, had been over Finck's review of her appearance in "Thais." She had thrown herself on a couch and wept. Then, pulling herself together, she exclaimed that Finck was right and that she could learn something from that man.

Was that just flattery, too? If so, it hardly accords with Henderson's warning to the reader to have a care in reading Finck's pages, because the friendly attitude of artists toward critics continues only "as long as they blew the trumpet of praise."

This gets me around to Henderson's Farrar story.

WITHOUT her permission, so he informs us, he recalls for his readers a conversation "in which her part was irresistibly charming." Presumably what was most charming about it was the remark she made with respect to criticism.

"If anyone likes what I do, all right; if he doesn't, well, there's a place for him to go."

So charmed was Henderson, that he relates how from that day to this, through good and evil report, he has cherished a secret love, now openly avowed, for the prima donna who told the newspaperman where he belonged.

No artist, says Henderson—and one sees here a little sense of superiority cropping out—ever told Finck where to go, or at least, he didn't record it.

Now, I am going to tell one on Henderson that I am quite sure he hasn't heard, with reference to a prima donna of recent fame, not Miss Farrar and not Mme. Jeritza.

THIS prima donna would not be regarded as an extremely temperamental person. Some prima donnas really are level-headed, whether you believe it or not. And some of them can be just a little frigid if the situation requires icy handling.

Well, this young prima donna—they are all young, of course, so she can't be identified quite so easily—has found Henderson entirely unwilling to flatter her in return for the flattery some of her fellow artists may have extended to Finck. He has discovered more flaws in her voice and art than all the other critics together.

But she did not throw herself on her couch and weep, and no distinguished conductor 'phoned to Henderson to say that she had decided she could learn from him.

Instead, when a friend made some reference to Henderson as apparently being the hardest of all to please, she inquired gently if it wasn't true that Henderson was a man well advanced in years.

She was told that he had passed the Scriptural three score and ten.

"Then," she remarked, with not the slightest trace of animosity in her tone, "perhaps he won't live very much longer."

Now, I submit, this was no effort to win over the dean of critics by flattery. But I know, and all the juniors of the critics' self-styled "chain-gang" know, that if the artist's wish was the father to her thought, she is doomed to disappointment.

Henderson will be on the job to write what he thinks of this artist's tenth farewell tour in 1970, and will take due satisfaction in calling attention to the fact that forty-four years or so earlier he had predicted that if this artist continued to produce her upper tones that way she would have a very short career—a prophecy then fulfilled.



THAT quenchless spirit among British critics, Ernest Newman, has taken a few turns at criticism of radio concerts and has decided that the time has not come when he, as a critic, can sit in a comfortable armchair at home and write his reviews on the strength of what comes to him over the air.

He has tried it, and he has gone back to the old round of recital halls, much as he would prefer to linger by his own fireside on these wintry nights of fog, rain and chill. If the critic still dissipates his energy, risks his health, incurs expense, and undergoes all sorts of discomforts in order to hear concerts in the concert halls, it is solely because he is too conscientious toward the composers, the performers, the public, his paper and himself to pass censure on the works or



the playing of them when he has good reason to believe the transmission is faulty.

The English critic recognizes that a radio performance of Scriabin's "Poem of Ecstasy" may be all very well for someone not well acquainted with orchestral music, who has no real basis of comparison, and who probably would not know if the composition were distorted or inadequately revealed. His concern as a critic, he emphasizes, is with musicians and intelligent musical auditors, and not with radio "fans," as such.

He points out that some of these latter invariably insist that the fault is with his receiving set, though it is one of those the British Broadcasting organization gave to the English critics especially to enable them to write about air concerts. But this very variation between receiving sets, he points out, makes criticism of radio concerts utterly futile.

"What," he asks, "is the use of the critic listening-in through a perfect set if eighty per cent of the wireless users listen through sets considerably less than perfect? It is one thing for the average man to read a notice of a concert at which he was not present; there is then, supposing him to be of a very trusting nature, a fair chance of his believing what the critic says. But what chance is there of his believing him when the evidence of his own ears contradicts that of the critic's? What is the use of my saying that the passage for the four horns in the Prelude to the third act of the 'Meistersinger' was perfectly clear in every detail, when to most listeners-in it has sounded a mere muddle? For this is not a question of disagreeing with the critic on a point of taste or temperament or judgment; it is a disagreement, and a fundamental disagreement on a point of fact. If people with perfect sets feel angry, as they now do, with a criticism that they hold to be due to the critic having used a less perfect set than theirs, what are likely to be the feelings of the people who, listening through imperfect sets and not knowing how imperfect they are, are blandly told that the transmission was perfect? What has musical criticism, in any rational acceptance of the term, to do with a situation of this kind?"

These are questions that I am happy to pass on, for answering, to some of those radio enthusiasts who have been urging in this country just the sort of reviewing that Newman has tried out in England.



THE Englishman has always relied upon writing to the papers as a method of righting all wrongs and settling all disputes. Now some Gilbert & Sullivan enthusiasts has suggested through this medium that the operatic works of the Savoyard pair be "nationalized," which seems, in his mind, to consist in having the government purchase all the copyrights which are now the property of the D'Oyly Carte Opera Company, and have the works sung in London at least once a year, if not continuously. As things are now, the D'Oyly Carte Company, a wandering star, gets to London about once every two years and plays to packed houses. The remainder of the time it is playing the provinces, and G. & S. fans have to travel to Brummagem or Goring to hear them.

Whether such a proposition is sound or not from the business point of view, it would certainly be a feather in the cap of London to have a resident company playing Gilbert & Sullivan 365 days in the year—that is if they are adequately played.

Looking back on the revivals of the works in this country during the last two decades, those done sincerely with

capable artists and due and decent regard to the author and the composer, have always been successes. It is when Broadway managers who try to be a little better than the best attempt innovations such as a bevy of callipygian females in sailor togs swarming up the masts of H. M. S. "Pinafore" while Josephine sings permanently off key on the quarter deck and Rafe Rackstraw acts with all the passion of a meat safe, that the G. & S. operas are failures.

We do not need to bother about nationalizing these scores in the U. S. A., for even the copyrights of the dullest two, "Utopia Limited" and "The Grand Duke," have passed out of being. One trouble is that we seldom if ever hear them with Sullivan's original orchestration. Pirated scores were made in America from piano scores in the early days of these works, and these are the ones almost invariably heard. A pity 'tis, 'tis true!

Winthrop Ames did well by "Iolanthe," and while these lines are being written his company is putting on makeup for the revival of "Pirates of Penzance," to which may the gods grant a long run, and then Mr. Ames may be encouraged to do another and another until we have our permanent G. & S. company. The main thing is to have Gilbert & Sullivan whether through "nationalization" or through some other means.

"Of that there is no manner of doubt, no possible, probable shadow of doubt, no possible doubt whatever!"



DID you ever try to manage a piano? One of my imps brought me in a good story from out in the "provinces," that brings up the query. It seems that a company of artists consisting of two vocalists, two instrumentalists and one other has been making a concert tour under distinguished New York management and with much success this season, but not without internal dissension.

I forgot to state that there is one other member of the company and this is the member, by the way, which has caused the trouble. I refer to a grand piano.

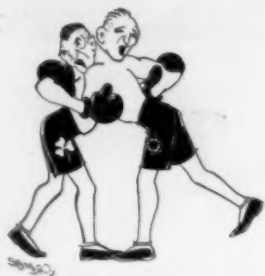
It seems that after part of the act has taken place, necessitating placing the piano at one side of the stage, the vocalists have their opportunity and there have been various heated discussions as to the piano being left-stage, right-stage or in some position other than center-stage. The warfare waxed so warm recently in a city in Ohio that the members of the company had a talk by long distance telephone with the New York manager. His reaction was an admission that he had made a serious error in not including in his managerial list, which has been fairly widespread over a considerable period of time, musical instruments, including the piano.

So he informed the disgruntled members of the company that he really didn't give two whoops in—"my home"—what they did with the piano and he further informed them that the reason he started their tour in Geneva (New York) this season was so as to avoid dissensions, believing that such an auspicious beginning with a League of Nation's atmosphere would have the desired effect.

IN one of those curious ways, understood only by persons who never permit any day to pass by with any item in any newspaper left unread, the names of Gene Tunney, champion heavyweight prize fighter, and Bernard Shaw, champion bantam among literary sparring, have become inextricably tangled in the cable dispatches. My own researches in the London papers that reach my habitat have clarified the situation somewhat for me, and so far as I can see it is just a little exchange of letters over a film version of "Cashel Byron's Profession," in which Tunney declined to appear. Shaw has suggested that if Tunney thinks he can improve the book by re-writing it, all right, but he isn't so sure that Tunney knows what the boxers of the 19th century were like.

I have been wondering if the wrong bait was held out to Tunney. Perhaps it is opera he aspires to, not the silver screen. Vaughan Williams has a real old knockdown fight in his English opera, "Hugh the Drover," and I am

[Continued on opposite page]



[Continued from preceding page]

sure it would be a better drawing card than it ever has been in the past, if Tunney were to appear in it, even if the audience had to listen to him sing. For all I know, he may be a latent Caruso or Campanari or Plançon. Somehow, I rather fancy the idea of prize fights in operas. Rival singers could then do to each other what they so often are believed to be yearning to do. And a new profession might be opened for singing teachers. They could be the referees, with full authority to prevent any flatting in the clinches.

FROM Milan or Rome, I forget which, I had news of Gennaro Papi the other day, confirming what has been said by me ere this, with respect to the severance of his tie with the Metropolitan. Papi, I understand, hopes to land a good conductor post in Italy, and in spite of the continuance of his name on the Metropolitan roster, and the non-committal attitude taken there as to whether he may come back, I think I can say definitely that Vincenzo Bellezza will go right on conducting the operas formerly intrusted to Papi, all this season.

José Mardones, too, has dropped out of the Metropolitan's active list with virtually no reference being made to his absence. The Spanish bass was not altogether happy here last year, I know, and is, if I am correctly informed, once more in his native country. His successor at the Metropolitan in rôles of the standard Italian repertoire, Ezio Pinza, a younger man with perhaps more dramatic force, seems to have created a generally favorable impression, though I, for one, will miss that beautiful voice of Mardones.

PERHAPS it happened some time back, but I only became conscious a few days ago of the New York World's return to the old fashioned way of spelling Tchaikovsky—that is, the way employing the greatest possible number of letters; instead of Deems Taylor's style which reduced "Tschai" to "Chy." To my mind the only way ever to settle the problem of Russian names will be to set them up in Russian characters—and even then I suspect some of our sophisticates would manage to decorate the Slavic characters with a few French accents!

SO Joachim Albrecht, prince of the blood royal and cousin of the ex-Kaiser, is coming over to conduct our orchestras, of which he has heard wonderful things. When he comes, he wishes his hearers to experience esthetic delight and it will not be his mission to stir up jaded nerves with any unnatural and discordant modernistic stuff. Despite the fact that Prince Joachim gives the names of Otto Kahn, James Speyer and Mrs. Gifford Pinchot as among those who have encouraged him in his American plans, there seems to be a conspiracy of silence among the managers of our best orchestras with respect to his engagements, Hohenzollern though he is.

WHATEVER else they may be, not many of our song cycles can be suspected of harboring libel. Doubtless the Strauss "Krämerspiegel" would have gentler repercussions here than in Berlin, but for the sake of a mild diversion in our concert halls it might be amusing and worth while for one of our singers to introduce this controversial work. Composed as far back as 1918, it only recently achieved what the reviewers so love to call a "première"—can't some one invent a better word?—at a soirée in the German capital attended by notables of the artistic and diplomatic world.

Now this is the work in which Strauss characterized and ridiculed his publishers, and as publishers are influential folk on the Continent, it is not difficult to understand why the song cycle waited eight years for its first presentation. No doubt, whatever its musical satire, the

songs would have gone their way little heeded but for the words of Alfred Kerr. These, I understand, make it only too plain that the finger of derision is being pointed at those publishers with whom Strauss has had difficulties, and they are clever enough to leave no doubt as to the individual or the house meant, in each instance. Strauss, by quoting his own themes from works published by these firms, completes the identification.

Just to make sure that his intent would not be misconstrued, Strauss, it seems, sent complimentary copies of the cycle to all the publishers involved—surely a most courteous act—but one which some of those lampooned in these songs did not seem fully to appreciate.



VIOLINISTS and pianists have had their fingers insured, and I would not be surprised if singers have protected themselves against temporary loss of voice.

But it seems the musical profession has at last turned up something that even the London Lloyds will take no risks on. That something is "temperament."

As the story goes, the management of a hotel recital series in New York asked Lloyds to write policies which would cover the loss if the artists engaged should fail to appear. The company was willing enough to insure against non-appearance on account of illness, but not on account of "temperament."

When it is recalled that fire, floods, earthquakes, blizzards, and storms at sea have no terrors for Lloyds, and that they will assume risks on anything from parachutes to T.N.T., it is realized how potent and terrifying a thing is this "temperament."

SOMEBODY is always thinking up bright ideas in Chicago. Now it is proposed to try out a plan whereby the words of the libretto will be flashed upon a screen beside the proscenium while an opera is in progress. These, it is suggested, would be both the original and the translated versions. I haven't any desire to belittle such a brilliant plan, especially since it is reported to have the approval of Samuel Insull, president of the Chicago Civic Opera Company, who undoubtedly knows more about public utilities than any other man in opera, and I am willing enough to admit that it might astonish all of us as a source of interest when the singing was—well, what operatic singing sometimes is.

But it does seem to me that it would interfere seriously with the function of the prompter, who, as I take it from what I have overheard at many operatic performances in recent years, is charged with the duty of speaking the words so loudly and clearly that the audience will know what the singer is about to utter irrespective of that singer's skill in diction.

HONOR among thieves was illustrated in Paris recently when bandits raided the apartment of Jean Nougues, composer of the operatic "Quo Vadis," which some of us dimly remember as having been set before us in New York about twelve years ago. Nougues yielded 4000 francs at the point of a revolver, and apologized for not having more whereupon the leader of the thugs handed back 200 francs as pocket money. Now, some of our most famous composers would have considered 200 francs, all in one bundle, as something beyond belief, and I suspect that Schubert would have said outright that any individual who actually possessed "pocket money" was no composer. But Schubert, of course, could never have heard "Quo Vadis," murmurs your

Meophant

Warm Debate on Admissions Tax Appeal Predicted as New Congress Opens Session

[Continued from page 1]

in the session covering the repeal of the admissions tax alone.

The sentiment in favor of repealing the present admissions taxes appears to have gained considerable impetus. With the arrival in Washington of members of Congress it becomes evident that a strong effort is to be made to eliminate the two remaining excise tax levies which have come down from war-time legislation—the admissions tax and the tax on automobiles.

Legislators Favor Repeal

Inquiries made by MUSICAL AMERICA's bureau among prominent members of both Senate and House now in the city, elicit statements favorable to the repeal of the admissions tax in its entirety early in the coming session. Members point to the fast-mounting tax surplus—estimated in some quarters as now about \$500,000,000 annually—in the Treasury as making this possible, and practically all are agreed that among the first tax schedules to receive attention will be the admissions levy. This may be accomplished by either an amendment to the present revenue law providing for dropping the tax, or by a joint resolution having the same provisions. In either case the measure would go to the House Ways and Means Committee and the Senate Committee on Finance for action.

A leading Senator, in response to a question by a MUSICAL AMERICA representative, said: "I believe the admissions tax should be dropped as quickly as possible, and it is my purpose to work toward that end. When the present revenue law was being framed this question was thoroughly threshed out in both committees, and the claim was then made that the revenue yield from the admissions tax was needed, and that it would not be advisable to eliminate the tax for that reason. There was general agreement that as a war-time levy it should be repealed. Now, with the present unexpectedly large treasury surplus, this reason for retaining the tax no longer exists, and on these grounds the levy should be dropped as quickly as legislation to that end can be enacted."

Contest Expected

Despite the large number of legislators who favor tax repeal, it is stated by some appraisers of the political situation that the measures will be subjected to considerable debate. In particular, Middle Western agricultural interests are understood by Congressional leaders to be preparing a campaign for farm aid legislation. If the Administration, as unofficially reported, is unwilling to concede this latter relief to the extent in which it is asked, the districts involved are said to be pledged to oppose taxation reduction.

Although the admissions tax was not

specifically mentioned, the attitude of the Administration, as expressed in the President's message at the opening of Congress is unfavorable to drastic permanent reductions at this time. The President suggested a reduction in the tax payments which accrue in March and June, 1927, as a measure of temporary relief.

Against this measure the opposition of the labor vote is expected. The position of this body of the national population is expressed in a recent statement by Matthew Woll, vice-president of the American Federation of Labor. He urges that all the permanent surplus in the U. S. Treasury be used to reduce indirect taxes, which include the levies on admissions. All the temporary surplus should, he says, be used to reduce the national debt.

History of Tax Repeal Measures

The Senate at its session last February passed the admissions tax repeal in its entirety. The measure had previously been debated by the House Committee of Ways and Means, at which time a petition for complete repeal of all taxes on music was presented to this body by MUSICAL AMERICA. The House Committee removed the tax on admissions to opera. The bill then went to the Senate Committee on Finance, which in turn received a petition from MUSICAL AMERICA, in which it was urged that the tax as originally imposed was actuated by unusual conditions, due to the late war; and that it is "a detriment to the cause of music, which is the least commercial of all the arts, and the most essential to the life of the people."

After the Senate repealed the admissions tax in its entirety, including that on concerts, the bill was sent up for consideration by a committee of members of both Senate and House. On Feb. 19, the provision for exemption of opera and drama was cancelled, and the bill made simply a measure removing taxes on all admissions below seventy-five cents. As admissions to most musical performances are considerably more than this amount, music was left without any relief from taxation.

This condition calls for a concerted action on the part of the music patrons and sponsors of the nation. The responsibility for influencing the political temper of the voting districts rests with the ones who cast the ballots in these localities. The hampering influence upon music-giving exerted by the admissions tax is a considerable one. The penalty of exacting from the patrons a ten per cent tax on tickets is especially keen in the case of those of moderate means.

The tendency is to limit concerts and other musical events for which admission is charged. With this restriction removed, it is believed that the United States would experience a marked increase in the benefits of music.

Conditions of "Musical America's" \$3000 Prize Contest

MUSICAL AMERICA offers a prize of \$3000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close April 1, 1927.

Third—Manuscripts will be in the hands of judges as soon as possible after April 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3000 to each of the other successful contestants.

Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

COAST TO COAST TRIUMPH FOR MARY LEWIS

Mary Lewis Real Delight

Auburn—Miss Lewis possesses a high soprano voice of rich and brilliant quality, trained to the highest degree of perfection.—*Citizen*.

Hub Audience in Tribute to Mary Lewis

Boston—She has a voice of pleasing quality, and of unexpected fullness.—*American*.

Mary Lewis Gives Brilliant Recital

Hartford—Miss Lewis sang with ease and assurance and a charm of manner which won her instant admiration.—*Times*.

Ovation Given Mary Lewis

Washington—Miss Lewis has beauty and personality to supplement her exceptional vocal powers.—*Herald*.

Ovation Tendered Artist

Dayton—A charming voice, there was nothing left to be desired, either in pulchritude, ability or generosity, the latter being marked by a rare unselfishness.—*Daily News*.

Distinguished Audience Greet Notable Singer

Louisville—Finely dramatic in her readings, with a lovely limpid tone, perfection of enunciation, an intelligence and individuality that made of each offering a cabinet picture, Mary Lewis went over big.—*E. A. Jonas, Herald-Post*.

Voice and Looks of Mary Lewis Fulfill Promises

Nashville—Her voice is a beautiful one.—*Alvin A. Wiggers, Tennessean*.

Mary Lewis Triumphs in First New York Recital

New York—To a huge audience assembled in Carnegie Hall Miss Lewis sang to her marked advantage. She showed real feeling for legato, no little facility in execution and a genuine sense of style. Moreover, the voice itself came out fresh and lovely.—*H. F. Peyser, New York Evening Telegram*.

Art of Mary Lewis Wins Listeners

Los Angeles—A voice of radiant quality, superior tone production, a rare sensitiveness to song moods and values.—*Edwin Schallert, Daily Times*.

4000 Applaud Mary Lewis in Concert

San Francisco—Impressed everyone with the sweetness, flexibility and wide range of her voice.—*Charles Woodman, Call and Post*.

Young Soprano Charms Hearers

Spokane—She sang with grace, understanding and the additional charm of dramatic ability.—*Daily Chronicle*.



WOLFSOHN MUSICAL BUREAU, Inc.

250 W. 57th Street, New York City

Chickering Piano

New Conductor and Novelties Spice Orchestral Concerts

Dr. Rodzinski Takes Place of Stokowski at New York Concert of Philadelphians—Damrosch Presents Another Program of Modern Music, "Pleasant and Unpleasant"—New Scores Are Introduced—Friedberg, Milhaud, Copland and Guidi Appear with Ensembles—Schelling Gives Second Concerto Concert

THE week introduced a new conductor to New York, though one already known in Philadelphia, in the person of Dr. Artur Rodzinski, who led the visiting Philadelphians in the place of Dr. Leopold Stokowski. One of the interesting programs of the sennight was Walter Damrosch's second exposition of ultra-modern music, "Pleasant and Unpleasant." Carl Friedberg played the C Minor Piano Concerto of Beethoven with the New York Philharmonic, and Scipione Guidi, the concertmaster was soloist at Mr. Mengelberg's Sunday concert. Mahler's Fifth Symphony was given for the first time at a Philharmonic concert at the mid-week pair.

Darius Milhaud, the French composer, was soloist at Mr. Damrosch's modernist concert, and another composer, Aaron Copland, also participated. New works by Honegger and Bernard Rogers were introduced at this concert. George Barrere was soloist of a new flute work by Daniel Gregory Mason, introduced earlier in the week by Damrosch. Ernest Schelling gave the second of his piano-orchestral programs, with Mengelberg again leading the co-operating Philharmonic forces.

Enter Dr. Rodzinski, Conductor

The Philadelphia Orchestra, Artur Rodzinski, conductor, Carnegie Hall, Nov. 16, evening. The program:

Symphony No. 6, in E Flat.....Miskovsky
"Scythian" Suite.....Prokofieff

Something like dismay swept over the audience which filled Carnegie Hall Tuesday evening, when Louis A. Mattson, assistant manager of the Philadelphia Orchestra, advanced to the front of the platform after the orchestra had been seated, and announced that owing to illness, Leopold Stokowski would be unable to conduct. In his stead, Dr. Artur Rodzinski, assistant conductor of the orchestra, came forward to conduct for the first time in New York. It was learned subsequently that Mr. Stokowski had been incapacitated by neuritis in both arms, but a speedy recovery was expected. Dr. Rodzinski had conducted the orchestra in Philadelphia, but was a complete stranger to most of those in Tuesday's New York audience.

Almost with the first bars of the Miskovsky Symphony the new conductor began sweeping away doubts and misgivings. He was not half way through the opening movement before the audience was assured that the Philadelphians were their usual virtuosic selves, playing in the manner that caused Toscanini to refer to this orchestra as "a Stradivarius orchestra." Though of a modest, almost a retreating demeanor when facing the audience, the conductor was all fire and surety, vigor and mastery of resource, when his attention was on his music. His beat was firm, decisive, propulsively rhythmic. His phrases had curve and definition, direction, concision. Doubtless he was following Stokowski's dictates, as previously given to the orchestra, for this was no time to experiment. How much of individuality there was in his performances of the Symphony and the Prokofieff Suite consequently was beyond conjecture. It is sufficient that both were rousing well played.

Said to be in his early thirties, Rodzinski has behind him the experience of opera conducting in Warsaw and Lemberg and symphonic leadership

in the former city. Though born in Italy, he grew to manhood in Poland, studied music there, gained a law degree in Vienna, and was a soldier in the World War. His experiences in Europe in the reconstruction era may have given him a special insight into the seething, tragic music of Miskovsky, a composer who has achieved his best work in the travail of Soviet Russia.

The Sixth Symphony of that composer was the second major work from his pen to find its way to Manhattan. The fifth, which it strongly resembles, preceded it only a year ago, when Stokowski introduced it. Like its predecessor, the work played by Rodzinski was one of a high degree of emotional stress, fervid and feverish, at times stingingly vital. Something of Tchaikovsky and Rachmaninoff were in its moods; not a little of Brahms in its methods. On the one hand was highly galvanized emotion, on the other elaborate working out. The thematic material sounded no distinctly new note; it was more serviceable than it was distinctive. Some folk-songs in the Finale, and the ubiquitous "Die Irae" in the slow movement, attested a willingness to utilize traditional ideas. In form, substance and manner the symphony would not be classed as ultra-modern; it belongs to the days of Strauss and Mahler, though its orchestral feeling betrays its later date. Nor is it a work of much variety of color. The first and second movements have even a little drabness of hue along with their energy and bite of phrase, though the woodwind trio of the latter possesses poetic charm.

A choral section was omitted. The Symphony was unusually long as it was.

That three suites by Serge Prokofieff should have been played in New York by visiting orchestras within a week would seem to indicate a lively recrudescence of interest in this once exceedingly audacious Russian. It is possible, however, that this interest is keener with conductors searching for program material than with their audiences, though the reception accorded the "Scythian" Suite at this concert indicated something more than cordiality. The violently discordant final picture, with its blaring sunrise, may have offended a minority, but it riveted attention. The kinship between parts of this work and Stravinsky's "Le Sacre du Printemps" is not to be denied and the more exciting pages do not all belong to the latter. O. T.

Mahler's "Fifth" Returns

The New York Philharmonic, William Mengelberg, conductor; Carl Friedberg, pianist, soloist; Carnegie Hall, Thursday evening, Dec. 2, and Friday afternoon, Dec. 3. The program:

Symphony, No. 5.....Mahler
No. 3
Piano Concerto in C Minor...Beethoven
Mr. Friedberg

Willem Mengelberg has a deserved reputation as a champion of Mahler, and his zeal has, according to report, converted Amsterdam, if not New York. The Fifth Symphony, though given for the first time by the Philharmonic last week, had been heard in Manhattan by the Boston Symphony under Gerike as early as 1906. It was performed with magnificent virtuosity. At something like his best form, the Dutch conductor gave fulness of tone to the lyric episodes in this "program-less" work, and minimized its occasional tasteless dins.

In the Fifth, Mahler, if he did not achieve the greatness that was ever his pathetic goal, occasionally approached it. It has more of a sense of form than some of the mastodon works. The opening "Funeral March," if it occasionally suggests the one in "Götterdämmerung," has also an undercurrent of genial Viennese melodiousness. The second section, "stormily agitated," exploits the composer's rather uncouth strainings for huge climaxes, in which he was not invariably successful.

But, again in the Scherzo, there is some fascinating writing. A horn obbligato—played capably by Bruno Janicke—is combined with the strings in striking fashion. This movement has elements of the classic scherzo, with pizzicato effects, but also some charming waltz-like passages. The following Adagietto, tender, if commonplace, was raised to a plane of passionate lyricism by Mr. Mengelberg's deliberate urging of the strings.

The closing Rondo-Finale, with its

complex fugal episodes, ended in a blaring climax which literally left listeners a little stunned. There was no doubt of the restrained emotion of pleasure felt by the audience, which recalled the leader repeatedly and made the players rise.

The early Concerto of Beethoven was played with amplitude of tone by Mr. Friedberg, and in some instances with virtuosity of a high type. On the whole, one felt his reading lacked a little in spontaneity, though he reached a brilliant standard of performance in the Rondo. Mr. Mengelberg's accompaniment was glowing and forcefully punctuated. There was much applause for the soloist. R. M. K.

Two-thirds American

The New York Symphony, Walter Damrosch, conductor; George Barrere, flutist, soloist; Carnegie Hall, Dec. 2, afternoon. The program:

Symphony No. 3, in F.....Brahms
Three Country Pictures for Flute
Solo with Strings and Horn,
Daniel Gregory Mason
Mr. Barrere
Suite, "Through the Looking Glass,"
Deems Taylor

A dreary and heavy-footed performance of the Brahms it was, lacking in any redeeming lightness and with no apparent attempt to particularize the beautiful things that lurk in the interior of this score. One cannot say much about it.

Mr. Mason's Three Pictures, with the sub-titles, "At Sunset," "Village Swallows" and "A Quiet Hour," proved of more than mild interest. Musically, the last was the best. It was a placid, rather beautiful melody with no leaning on the "Orfeo" ballet which most composers for the flute find so hard to get away from. The second piece displayed Mr. Barrere's virtuosity and carried out the expectations of its descriptive title.

The "Looking Glass" Suite has had a number of hearings in this vicinity, but the reviewer cannot remember a more delightful one. Mr. Taylor's music wears well though it still seems as though he had not selected the episodes in "Alice" most susceptible of musical treatment. He has, however, done admirably by those he chose. Mr. Damrosch played "Jabberwocky" with the delicious irony that made his performance of the Saint-Saëns "Animals' Carnival" so inimitable. It was given a rousing welcome. The lovely dedication, too, was admirably played. J. A. H.

Pleasant and Unpleasant

The New York Symphony, Walter Damrosch, conductor, Darius Milhaud, piano soloist. Mecca Auditorium, Dec. 5, afternoon. The program:

Prelude to D'Annunzio's "Phaedra,"
Act 2.....Honegger
New; first time in America
"Fuji in the Sunset Glow".....Rogers
New; first time
"La Rumba" (Cuban dance).....Maganini
Ballad for Piano with Orchestra, Milhaud
Mr. Milhaud, soloist
Suite—Music for the Theater.....Copland
The composer at the piano
Music by a Modern Composer of 1860

This might be described as the second annual edition of the Mecca Follies, otherwise known as the Damrosch Revue, though the astute musical showman who arranged it gave it the more imposing title of "Modern Music—Pleasant and Unpleasant." In his own inimitable way Mr. Damrosch was the Balfe of the modernist Chauve Souris, and his introductory remarks were quite the most interesting constituent of the program. He regarded his audience as a jury which was to decide whether the composer of the day was a criminal or a benefactor, and himself as the judge who would pass sentence after the verdict was returned. In case of a verdict of guilty, he promised that the punishment would be something with boiling oil in it; if not guilty, the reward a statue in Central Park.

On the basis of Mr. Damrosch's remarks, it was fair to assume that whether he personally liked or disliked the compositions he played, he believed them sincere. Plainly, there are others he does not so consider. Aside from the Strauss "Emperor" Waltz, with which the program closed—the modernist work of 1860—two of the compositions played can at once be removed from the "unpleasant" category. "Fuji in the Sunset Glow," one of two Japanese nocturnes composed by Bernard Rogers while sojourning in England in 1925, and inspired by prints by Hiroshige—is altogether "pleasant" music. It seemed even a little out of place on this program, for

it represents the traditional writing of a nature conservative, rather than a radical—a composer sensitive to pure colors in the use of orchestral pigments, to clarity and symmetry in design, and to curve and grace in melodic line. His is rather fragile music, in spite of a well-built climax—music that expresses a personal modesty, one might say shyness, rather than assertiveness and force—wherein it is of little kinship to the ultra-modern in the tonal art. The Maganini "Rumba" is also music essentially agreeable and doubtfully "modern." As originally conceived for small orchestra, it appeared on one of Barrere's Little Symphony programs last March. It is a carefree adaptation of Cuban dances, done with skill and an engaging quality of youthfulness. But the importation of gourd and rumba drums does not make it music of any real consequence. One suspects Mr. Maganini could turn the trick as neatly with dances that are current on Broadway, and that they would be equally engaging if played in Havana.

At any rate, here were two American composers contributing definitely to the "pleasant" side of the Damroschian antithesis, and both were summoned to acknowledge applause, Rogers from a seat in the balcony, Maganini from his chair as Barrere's fellow flautist in the orchestra.

Another American, Aaron Copland, may have been marked down by the more conservative members of the jury as one who went over to the camp of the "unpleasant." His Music for the Theater has been reviewed in these columns fairly recently, and as this writer was compelled to miss a part of Sunday's performance, what has been written previously can be left unaltered. Mr. Copland, too, was heartily applauded.

Honegger's "Phaedra" Prelude, one of three written for the D'Annunzio drama, may serve its atmospheric stage purposes admirably. But it is music of secondary import, and its play of inconsequential melodic figures against long-sustained effects in divided strings came perilously close to tedium. The technique of the writing, of course, is not that of a nonentity, and this is music recognizably Honeggeresque.

That so important a personage as Darius Milhaud, like Honegger a moving spirit in the now disintegrated Paris Six, should be left to the last is explained by the circumstance that the French composer had played this same work in New York previously, and that although four years have passed since his appearance with the City Symphony, no dazzling new revelation has come about with respect to this Ballad. It has been tamed by much of the music that has followed it, but it is still confusing in its disharmony, still amusing in its use of a theme reminiscent of a once-popular American "coon song" (deceased long before the advent of jazz), and openly tempting to the risibles in the grotesquely normal scale passage with which its adventures end. The audience laughed and then applauded the sober composer-pianist with much cordiality. Presumably, the piano part rightfully consists of the notes he played. O. T.

Philharmonic's Sunday

The New York Philharmonic, Willem Mengelberg, conductor; Scipione Guidi, violinist; soloist; Carnegie Hall, Dec. 5, afternoon. The program:

Overture, "Fingal's Cave".....Mendelssohn
Concerto Gregoriano for Violin and Orchestra.....Respighi
Prelude to "Lohengrin".....Wagner
"A Siegfried Idyll".....Wagner
Wotan's Farewell and Magic Fire
Scene from "Die Walküre".....Wagner

This was Scipione Guidi's day, and in spite of a blowing snowstorm outside, there was an almost full house on hand to hear what was a popular program except for the concerto, which the concertmaster had chosen to play. Mr. Guidi gave Respighi's imitatively ancient music with clean technical finish, except in two or three places, where he slipped from good intonation. The accompaniment that Mr. Mengelberg and the Philharmonic supplied was as beautifully proportioned as one might imagine it could be. Mr. Guidi's musicianship and his perfect acquaintance with the ensemble of these players were combined with this admirable backing to show Respighi's concerto in its best attire. It might be added that rehearsals of the Gregorian Concerto indicate that it contains

[Continued on page 22]

A DUAL TRIUMPH

RUDOLPH GANZ

Conductor of the St. Louis Symphony Orchestra

Conducts the Tschaikowsky "Pathetique" and plays the Tschaikowsky B flat minor concerto at his annual Solo-appearance with the orchestra in St. Louis.

HEADLINES OF THE ST. LOUIS PRESS

Post-Dispatch

Rudolph Ganz Flourishes Both as Soloist and Director in Russian Program.

Globe-Democrat

Ganz's Fine Pianism Electrifies Largest Symphony Audience.

Times

Ganz Triumphs in All-Russian Symphony Menu.

Star

Ganz Triumphs as Soloist and as Conductor.

The Symphony:

Post-Dispatch:

The most emotional interpretation of Tschaikowsky's "Pathetic" symphony to which the St. Louis Orchestra has ever risen . . . had yesterday the freshness of a new work. The performance of the orchestra was not only professional but brilliant and, what is rarer, impassioned.

Globe-Democrat:

. . . The work was never better played in Ganz's time, nor with finer intuition. . . .

Christian Science Monitor:

. . . It was not only that the ensemble was well nigh perfect and the nuances of style of an infinite variety, but there was in the interpretation the qualities of distinction, individuality, the conveyed power of vision. . . .

Westliche-Post:

The originality of his interpretation had incomparable charm. . . .

The Concerto:

Post-Dispatch:

It shone as if newly issued from the mint. . . .

Christian Science Monitor:

. . . His playing of the concerto was one of the great moments of his career. . . .

Star:

Each movement literally brought down the house, the conclusion of the long and difficult work being followed by the greatest ovation accorded a symphony soloist this year. . . .

Times:

As many times as we have heard it played by various other virtuosos, Ganz's interpretation has not yet been surpassed. . . .

Globe-Democrat:

The audience loosed an ovational racket like unto no other, either this season or last. . . .

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Variety Is Order of Day in New York's Recital Halls

Soloists of Many Types and Ensembles Fill Week with Concerts of Interest—Several Promising Debutants Create Good Impressions—Goldman Greeted in Indoor Concert—Schelling Continues Course of Concerto Recitals with Orchestra



WITH dancers, a brass band, ensembles and joint recitals, the concert week in New York displayed an unusual variety, in spite of the fact that there was a smaller number of prominent stars than usual at this time of year. Sophie Braslau was heard in recital, creating her usual good impression. The Edwin Franko Goldman Band, which one is accustomed to hear outdoors, drew a large crowd to Carnegie Hall for a concert of unusual interest. The Elshuco Trio continued its series before a choice audience, and various newcomers to Manhattan's concert room were well received.

Dorothy Gordon in "Children's Hour"

Dorothy Gordon, soprano, gave her annual concert of Folk and Period songs for young people under the title of "The Children's Concert Hour" in the Princess Theater on Nov. 29, with Adele Holstein at the piano.

Indian, Colonial, Plantation and Modern groups formed Mme. Gordon's program in each of which she was suitably and attractively costumed, with an exterior scene setting provided for the Indian songs and an interior for the others. Under these conditions, Miss Gordon began her entertainment with an Indian song of welcome, unaccompanied, and proceeded to explain in a lucid manner and fine enunciation each number before its delivery. With a voice of moderate power and compass, quite adequate for her specialty, and of pleasing quality, supplemented with an attractive personality Mme. Gordon held her hearers' attention to the last. Best of all was her clear diction which enabled one to hear every word. Among the best of her numbers were the "Rain song of the Hopi Tribe"; "The Little Pig," from Robert Hughes' Hills of Vermont collection and "The Toad's Courtship," from Brockway's Lonesome Tunes were particularly interesting. The plantation group included two each by Dorothy Scarborough, Mina Monroe and Stephen Foster; the moderns by MacDowell, Carpenter, Hadley, Schafer, Stoner and Zucca. The theater was crowded and enthusiasm prevailed.

G. F. B.

Anna Harris in Songs

A song recital by Anna Harris, contralto, brought back to New York's recital platform in the Town Hall on Monday evening, Nov. 29, a young artist who had won favorable opinions in a previous appearance. Miss Harris is dowered with a very sonorous and pleasing voice, one which should qualify her for further achievements of interest. It has power, resonance and a dark vibrant color, with especially rare quality at the juncture of chest and head tones. Save for an occasional faulty intonation, her musicianship was satisfying, especially in the less taxing numbers. The great air from "Rienzi" combines rather too much florid writing and extension of range for her vocal method in its present development. But in a group of lieder by Schumann, Brahms and Loewe, the singer gave pleasure by her full tones, emotional coloring and very distinct enunciation. A French group and a final one in English, listing numbers by George Harris, Cecil Burleigh, David Thomson and others, were well received. With an added gain in flexibility of method, the singer's gifts would seem to point to a possible career in opera, in addition to the oratorio and recital fields in which she has already won successes. Walter Golde was a finely sympathetic accompanist.

R. M. K.

Belousoff's Recital

A 'cello recital by Evsei Belousoff, who made his American bow several seasons ago as soloist with a Slavic choir, and has since won a following as solo performer, was given before an interested audience in Aeolian Hall, on the evening of Nov. 29.

A feature of the program was the first public performance of Rubin Goldmark's "Adon-Olam, Lord of the Universe," from the Jewish ritual, for 'cello and piano, written in a free rhapsodic form, in which a definite theme had considerable restatement. Simple, diatonic melody, with minor cadences predominating, it seemed an experiment in a form in which the composer is less at home than in writing for the orchestra. Mr. Goldmark, who played the piano part, shared applause with the cellist.

Mr. Belousoff controls a broad and sensuous tone, in which vibrato contributes to richness. His technical gifts are developed satisfactorily, though his playing of harmonics was not always impeccable and there is, perhaps, less of polish and lightness in his method than might be desired.

He played a Sonata in G by Sammartini with virtuoso effect, Davidoff's rather uninteresting Concerto in B Minor and Tchaikovsky's "Variations on a Roco Theme," besides a number of shorter works. Isabelle Vengerova was a brilliant accompanist.

N. T. O.

The Marmains' Drama Dances

The Marmains, who have appeared several times as extra attractions with the N. Y. Symphony, gave an entire evening's program of drama-dances in Carnegie Hall on Nov. 29, ably supported by an orchestra led by Lamar String-

field. The incidental 'cello numbers were contributed by Julian Kahn.

The three sisters, Miriam, Irene and Phyllis, performed their numbers, both comic and tragic, in solo and ensemble, Miriam doing a major amount of the solo numbers, and receiving quite an ovation for the artistry disclosed in "The Egyptian Dance" to music from Verdi's "Aida," and "The Ship," to music by César Franck, which was realistically conceived and artistically executed. Phyllis excelled in a Pastoral by Schubert, and Rehfeld's "Madame Roulette;" Irene in "The Blue Birds" and other ensembles. "The First Kill" to music by MacDowell; "The Vengeance of Kwan Yin," music by Harling, and "Priscilla and John Alden" were favorites and merited the applause given them. "The Seventh Queue," music by Saint-Saëns, was prefaced by a prologue delivered by the mother of the dancers, Anna Engleton Marmain, with clear enunciation and in good style. Some descriptive lines were spoken by the sisters, but they were not needed to enlighten the meaning of the pantomimic actions of the dancers, which were sufficiently expressive. Particularly effective was the trio ensemble, "The Dance of Shiva" music by Dukas. The costumes were strikingly colorful, the lighting effects good, and the long program carried out in exemplary fashion with no delays. The audience was very large and enthusiastic.

G. F. B.

Pearl Rich, Pianist

Possibilities, perhaps, but no astounding amount of present accomplishments were suggested by Pearl Rich in her Aeolian Hall recital of piano music on the afternoon of Nov. 30. Of attractive presence and exhibiting a certain innocently youthful air in going about things that was not always displeasing, Miss Rich seemed unburdened by either unusual things to say or exceptionally divine ways of uttering platitudes. A Chopin group, chosen from the Pole's finest, was the musical high point of a list which was otherwise most unexciting, what with the Bach-Tausig Toccatina and Fugue in D Minor, Schumann's "Carnaval" and the two Liszt "Legendes."

W. S.

Merle Robertson in Début

Merle Robertson, an Australian pianist, made her American début Tuesday evening, Nov. 30, in Aeolian Hall in a program devoted to Bach, Scarlatti, Chopin, herself and her countrymen Percy Grainger and Herman Sandby. Miss Robertson is a serious artist with a goodly measure of poise and with an equipment equal to the demands of her program. Precision, accuracy and a forceful, declamatory style characterized her playing from the beginning to the end—from the Bach Prelude and Fugue with which she began, through the Scarlatti Sonatinas, the Tausig arrangement of his Pastoral and Capriccio and the Chopin "Funeral March" Sonata. Her own compositions, "Hilsen" (a "Danish Greeting") "Australian Bird Calls,"

"Waterfalls" and a "Syrian Dance," proved pleasant but uneventful. Her seeming confidence in her own undeniable proficiencies at times led her into rapid-fire tempi that had a tendency to obscure the lyric meanings.

E. A.

United Artists' Concert

What was designated as a "United Artists' Concert" was given in the Town Hall on the afternoon of Dec. 1, by Marjorie Church, pianist; Paul Reimers, formerly billed as "tenor" but now as "singer of songs" and John MacKnight, flutist. Walter Golde acted as accompanist.

The program began with a Sonata for Flute and Piano by Loeillet, an innocuous bit of music whose composer has studied his Gluck closely. It sounded more like a suite than a sonata, but was well played and had some charm. Mr. Reimers came next, after one grand piano had been removed to a corner of the stage and another wheeled into its place. He sang an Old German Folk-Song, Loewe's "Tom the Rhymer," Grieg's "In the Boat" and songs by Hugo Wolf. Mr. MacKnight was then heard in a group of pieces by Rhené-Baton, Hahn, and Widor, and Mr. Reimers again in songs by Paladilhe, Ravel, Koechlin, Dobson and Carpenter, and Miss Church concluded the program with numbers by Ravel, Stravinsky and Griffes. The audience, which included a number of persons well known in the literary and theatrical world, expressed its approval of the program with much applause.

J. A. H.

Gdal Saleski Heard

An evening of artistic, warm 'cello playing was provided by Gdal Saleski before a cordial and attentive Steinway Hall gathering on Dec. 1, Gregory Ashman being the pianistic associate. Not many are able to bring to the 'cello, an instrument of not unlimited possibilities, the taste, the intelligence, and the knowledge of effect which characterize Mr. Saleski's performances.

There was much delicacy and charm in Haydn's D Major Concerto, which is usually duller than otherwise, due to Mr. Saleski's deft and spirited playing. A "Dedication," "Souvenir de Melbo" and "Erviken," from the recitalist's own pen proved pleasant, welcome additions to the sheaf of shorter 'cello works. Mr. Saleski's transcription of the De Falla-Kochanski "Suite Populaire Espagnole" seemed well made and as effective on its new vehicle as possible. Works of Ravel, Weiner, Chaminade, Tcherpnin, Dussek, Kreisler and others were included.

D. S. L.

Miss Prentiss's Début

Most auspicious was the début of Donatella Prentiss, billed as a dramatic soprano, in Carnegie Hall on the evening of Dec. 1. This, rumor hath it, was not only Miss Prentiss's formal initiation before a discriminating public, but also her first appearance on any stage

[Continued on page 17]

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Helen Traubel Is Soloist—
Apollo Club Begins
Its Season

By Susan L. Cost

ST. LOUIS, Dec. 4.—The fifth pair of St. Louis Symphony concerts was made auspicious by the return of one of St. Louis' very own, in the person of Helen Traubel, dramatic soprano. It was a joyous occasion for all concerned.

Miss Traubel's singing was beautiful. Her big number was the "Love Death" from "Tristan and Isolde," which she sang with great feeling.

There was a magnificent balance in the orchestra as Rudolph Ganz led his men through the program. The Overture to "Euryanthe" was played in commemoration of the centenary of Weber's death. A "first time" number, "Morceau Symphonique" from "Le Rédemption" by Franck, was thoroughly enjoyed, and the Prelude to "Tristan and Isolde" was majestic in its sweep. Mr. Ganz also showed fine musicianship in his reading of Mahler's Symphony No. 4, which concluded

the program. The orchestra gave this music a thoroughly comprehensive reading. The violin section is becoming much smoother and the whole orchestra seems better than ever before.

The Apollo Club opened its thirty-fifth season with a concert in the Odéon. With eighteen new tenors in the chorus and other sections strengthened, the club never appeared to better advantage. S. R. Gaines' "Out Where the West Begins," with incidental flute solo by John Kiburz and tenor solo by Benjamin G. Syman, was a distinctive number. Marten's "Up and On" opened the program, and H. T. Burleigh's "Promis' Land" was also thoroughly enjoyed. The other numbers were varied in type and the club sang capably under the skillful direction of Charles Galloway. Paul Friess played the accompaniments. The soloist was Alma Peterson, soprano, who was successful in an aria from "Il Trovatore" and in songs in French, German, Swedish and English.

John Halk, violinist, and Paul Friess, pianist, recently gave an evening of sonatas for violin and piano before an appreciative audience at the Artists' Guild. Both young men are first-rate artists, and their playing was delightfully coordinated. The program included sonatas by Grieg, Dvorak and Brahms.

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QUAKER CITY AGAIN GREETES MENGELBERG

Droll Stravinsky Work and
"La Giara" Given by
N. Y. Philharmonic

By H. T. Craven

PHILADELPHIA, Dec. 4.—The New York Philharmonic Orchestra, under Willem Mengelberg, with Charles Stratton, tenor soloist; Cornelius Van Vliet, solo 'cello; Leon Barzin, Jr., solo viola, was heard in the first of a series of four subscription concerts in the Academy of Music, recently. The program was:

Overture, "Euryanthe".....Weber
Suite, "La Giara".....Casella
Two Suites for Small Orchestras
("Huit Pièces Infantines").....Stravinsky
"Don Quixote".....Strauss

The audience was the largest in the history of this organization's visit to our city, a result due in part to the special backing provided by the Philadelphia Philharmonic Society and also to the attractiveness of a well balanced program.

Casella's score is clever and successful in a kind of genre painting. Mr. Stratton, an excellent tenor, supplied the voice in the Sicilian folk-song in the Nocturne movement.

There was no question about either

the novelty or the charm of the miniature suites by Stravinsky, transcribed for small orchestra from piano scores. Each division is a gem of humor and quaint nonsense, amusingly bizarre and playful. Amounting at times to a parody of Stravinsky's own orchestral methods in larger fields, the suites were enthusiastically received.

Mr. Mengelberg was in his element in the "Don Quixote." Mr. Van Vliet and Mr. Barzin played their solos capably.

The Weber Overture revealed the brilliance of the strings and the commanding tone of this admirable orchestra.

Bailly Quartet Compliments Philadelphia Club

PHILADELPHIA, Dec. 4.—The Bailly String Quartet, which won the prize offered last year by the Musical Art Club to the best string group of young musicians, gave a complimentary program on a recent Sunday in the clubhouse of that organization. The personnel consists of students at the Curtis Institute, Iso Briselli, first violin; Paul Gershman, second violin; Walter Viohl, viola, and David Fried, 'cello. They offered Haydn's Quartet, Op. 76, No. 4, and the Scherzo from Beethoven's Quartet, Op. 18. W. R. M.

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—RICHARD L. STOKES, *Eve. World*

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OLIN DOWNES, *N. Y. Times*—

Mr. Richards performed with excellent virtuosity and clearness . . . the performance as a whole was dexterous and musicianly. Mr. Richards was cordially applauded.

OLGA SAMAROFF, *N. Y. Evening Post*—

. . . Mr. Richards played with excellent taste and musicianship as well as technical mastery and was warmly received by the audience.

RICHARD L. STOKES, *N. Y. Evening World*—

The mood of a great part of the New York Symphony Orchestra's program last night at Carnegie Hall was tempered by Mr. Damrosch to the ghostly chiming of the harpsichord, at which Lewis Richards presented Haydn's concerto in D major. The consequence was the most attractive concert given this season by the Damrosch forces.

Mr. Richards brought forth the harpsichord's elfin voice, its alacrity of fingering, its trill as delicate as that of a canary and the ethereal pastel hues provided by the contrast between its quill and leather manuals. The music itself was the last word in elegance and charm.

SAMUEL CHOTZINOFF, *N. Y. World*—

. . . Mr. Richards played superbly.

FRANK D. PERKINS, *Herald-Tribune*—

Lewis Richards, American harpsichordist, was the soloist in the Haydn concerto and gave a performance marking him as a highly skilled player.

A. M., *New York Telegram*—

Mr. Lewis Richards at the harpsichord gave a distinguished performance and merited the ready applause of the audience.

NEW YORK SUN—

He played with delightful deftness and charm.

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"Falstaff" Added to Répertoire at Metropolitan

Repetitions of Other Works Fill Week at Opera House—"Juive" Sung Without Mishaps—"Marta" and "Rossignol" Form Enjoyable if Lengthy Double Bill—Popular "Lohengrin" Draws Large House on Saturday Night—Verdi Requiem Sung Before Sold-Out House at Sunday Night Concert



VERDI'S delectable "Falstaff" was the sole addition to the repertoire at the Metropolitan last week, the event being notable through the first appearance here of Editha Fleischer, a newcomer in the company, as *Mistress Ford*, hitherto sung by Lucrezia Bori. Rosa Ponselle again demonstrated her unusual vocal abilities in Spontini's "Vestale" before a large house and a better timed "Magic Flute" was sung on Thursday evening. A record house heard Verdi's *Manzoni Requiem* on Sunday night with Rethberg, Alcock, Gigli and Pinza singing the solo parts and Giulio Setti's chorus singing its best. The remainder of the week was of tried and true favorites.

Sir John Pat's His Paunch

There is no other joy in the operatic repertoire quite like Verdi's "Falstaff." It came back Saturday afternoon to mock, in its octogenarian merriment, not only the pinguin *Sir John* and all who retain a voice in Boito's neatly turned adaptation of Shakespeare, but the Verdi who had written "Trovatore" and "Traviata" and "Forza del Destino" before he had discovered what technical gifts were his.

The reviewer cannot share the view that this is a work lacking either in melodic inspiration or the warmth of humanity. The Verdi who wrote "Falstaff" would have had no great difficulty in expanding into full-blown arias any number of salient phrases which he bustles out of sight almost as soon as he has coined them. And there is affection in this score—*Sir John* fares quite as well in the sympathies of his audience as he does in the spoken comedy, perhaps even a little better by the time the final curtain is reached; though it is affection that is thin-lipped, edged eternally with banter, caustic, scoffing, irrisory.

In *Ford's* Monologue there are dramatic heights that no composer attains through sheer technic. Forget the Nonetto, with its marvelous fugal writing; forget the intricacy of parts in the amazingly swift-moving garden scene, forget the almost unparalleled deftness of the scoring, with its sippers, its chuckles, its braying horse-laughter, and there remains enough of genius in the dramatic writing and its characterization, plus a sufficient number of promising melodic themes that are left purposely in the kernel, to mark "Falstaff" as the work of a giant of the lyric stage.

That the opera is not more popular can be attributed to three things—the public preference for tragedy to comedy, in what must qualify as "grand" opera; its hunger for easily recognizable set airs of the type Verdi almost perversely refuses to build, when he might so easily have done so out of his kernel themes; and the slenderness of the opera's love interest. *Fenton* and *Anne* are little more than incidental; *Falstaff's* own amours are but gibes and cartoons. The feminine element contributes to the amusement but it does not make the typical operatic appeal. These things are inherent of course, in the Shakespeare comedy. Verdi has not materially altered them in his marvelous musical transubstantiation.

Saturday's performance, the first of the third season of the present restoration, had a new point of interest in the

assumption by Editha Fleischer of the part of *Mistress Ford*, sung heretofore by Lucrezia Bori. Otherwise all members of the cast were those of the last two seasons, Armand Tokatyan having succeeded Beniamino Gigli as *Fenton* after the first two or three performances two years ago. As an opera which requires an unusual perfection of ensemble, with much difficult rapid singing in concerted form, it is only natural that some deterioration in details should be noted after two years, as compared to the well-nigh faultless over-riding of difficulties at the time the opera was revived. Rehearsals probably have never since been so arduous, and this inevitably has lessened the surety of the interplay of voices in the intricate music of the second scene of the first act.

But whatever minor blemishes there were, Tullio Serafin kept the opera in motion with its former élan, and it was in its entirety a very fine performance. Mr. Scotti's *Falstaff* is one of his three most unforgettable achievements, among many others of fine artistry. He sang it as he acted it Saturday, with the skill of one who makes every resource contribute to a definitive portrait. Lawrence Tibbett as *Ford*, gave in fullest measure the beauty of voice and force of dramatic action that made him famous overnight two years ago. Tokatyan sang very agreeably. Miss Fleischer was more than creditable, though plainly a little new in her rôle. Others of the women's quartet, Marion Telva, Kathleen Howard and Frances Alda were veterans. Miss Telva has even improved her characterization a little. Mme. Alda, as customary, sang some very lovely upper tones, but her solo in the last act sounded out of tune, as it has always done. In the other parts were Adamo Didur, Giordano Paltrinieri, and Angelo Bada, with Louis Burgstaller's name finally on the program, where it should have been from the first, in recognition of his amusing bit of pantomime as the *Innkeeper*.

O. T.

The Second "Juive"

No Voodoo cast its blight over the season's second "Juive" given Monday evening, Nov. 29, to open the fifth week of the opera. Everything, in fact, pursued a very well-ordered course. The singers were in good voice. Mr. Hasselmans was in energetic mood and the result was a performance of general excellence. Giovanni Martinelli was *Eleazar*, torn relentlessly, realistically, between the daughter he'd brought up as his own and the faith that held him bound. Florence Easton as *Rachel* gave a capable performance, marred here and there only by an evident striving for effects more heroic than the situations demanded. Léon Rothier was an impressive *Cardinal Brogni*. Alfio Tedesco was *Leopold* who caused all the disturbance. Queena Mario was a very gracious *Eudoxie* and sang beautifully the music allotted her. Others in the cast were Millo Picco, Louis d'Andelo, Paolo Ananian and James Wolfe. There were attractive incidental dances by Mollie Friedenthal, Rita de Leporte, Giuseppe Bonfiglio and the corps de ballet.

E. A.

"Marta" and "Rossignol"

About as much contrast as could be imagined lay in the combining of "Marta" and "Le Rossignol," as a rather long double bill, on Wednesday night. The Flotow opera may have sounded naively tuneful when thus juxtaposed with the biting, dissonant score of Stravinsky, but there was a triumphant proof that the older music will probably outlive the other in public affection. The cast in the first work was headed by Beniamino Gigli as a mellifluous *Lionel*, and Frances Alda as the heroine, winning ovations after their "M'Appari" and "Last Rose," respectively. Giuseppe De Luca was again a suave-voiced *Plunkett*. The principal change in the cast was the return of Kathleen Howard as *Nancy*—a routined, well-sung performance. Pompilio Malatesta was again a humorous *Sir Tristan*. Other parts were filled by the Messrs. D'Angelo, and Reschiglian, and, as *Three Maids*, the Misses Cingolani, Puglioli and Moore. Tullio Serafin conducted both this and the Stravinsky work.

In the latter Marion Talley sang very beautifully and with warm quality of voice the music of the bird. Armand

Tokatyan did very well by the music of the *Fisherman*. The large cast included also Adamo Didur as the *Emperor*; Ina Bourskaya as the *Cook*; and, in other rôles, Henriette Wakefield, Louise Lerch, Mary Bonetti, and Messrs. Schützendorf, Wolfe, Altglass, Picco and Paltrinieri. Too great praise could hardly be accorded the magnificent stage production.

R. M. K.

"Vestale" Once More

For the third time this season, Spontini's "La Vestale" was sung on the evening of Dec. 3, before a house that was loud in its acclaim of the performance. On Rosa Ponselle's singing of the title rôle, nothing but the highest praise

[Continued on page 22]

"MASCOTTE" IS SUNG BY FRENCH COMPANY

Audran's Delightful Work Has Welcome from Large Audience

For its second bill at the Jolson Theater, the French-American Opéra-Comique selected Audran's "La Mascotte," the occasion marking the entry into the company and the first appearance in America of Jenny Syril of the Paris Opéra-Comique.

In spite of the fact that the entire performance was on a high level of excellence, it goes without saying that the chief delight thereof was the delectable and inimitable Mr. Servatius as *Lorenzo XVII*. Only in superlatives could one adequately describe this delicious person who, in his way, is as supreme an artist as was Duse in hers. The play of expression on his face when called upon to sing five or six encores to his song, "Je Suis Capable" was like that of Wilfred's color organ. All American comedians should see Mr. Servatius in everything he does as a lesson in what a real comedian can be, and all laymen because so fine an artist should be seen by everybody. A contrast was Mr. Delamarcie as *Rocco*, his methods being

more like those of our local funny men who do not quite get there. He was all over the place but never seemed anything more than a bore.

Mr. Hirigaray's *Pipo* was naive dramatically and of great beauty vocally. What a lovely voice Mr. Hirigaray has, and how well he uses it! His performance throughout was flawless in every way.

Miss Syril, though slightly heavy in person for *Bettina*, by her vivacity made one forget this. Her voice is somewhat hard in its upper reaches, but is, on the whole, a pleasant one, and far better than most light opera voices in America and she was, all in all, most satisfactory in the rôle. The "Gobble Duet" which, by the way, is not "Gobble" in French, was delightfully sung and was given its full musical significance rather than buffooned. The lovely waltz duet, "Un baiser est une chose" in the last act, was also a fine piece of singing.

Of the remainder of the cast, one may mention Georges Foix as *Frettinelli* and Sonia Alny as *Fiametta* as doing especially creditable work. The delightful Mme. André Moreau was unhappily absent from the cast as there was no rôle for her in the work. The orchestra, by the way, was excellent and was well led by Julien Clemandh of the Gaité Lyrique.

J. A. H.



NIKOLAI ORLOFF

Russian Pianist

Knabe Piano EXCLUSIVELY Ampico Recordings

How Modernists Express the Essence of Life

[Continued from page 3]

is being given by Adolf Bohm this season, and in Benoist-Méchin, in Georges Migot and in Milhaud's last Quartet.

The Mission of Music

Looking behind the physical laws of sound, man finds its oneness with the Essence of Life. Expressing this essence is now the Mission of Music. For this, intuitive logic is being used, super-sensible reasons which take any and all previous means and bring them consciously back into the Universe of Creative Sound—this creative sound lost sight of in the Middle Ages and coming back into its own.

Cosmic consciousness (undefinable in our 3-dimensional terms) in the new compositions, precludes their performance by matter-of-fact leaders. It brings new forms. "Form must be the form of spirit; not the way of saying things, but of thinking them . . . a form which clothes a meaning," Cocteau. We find this in Raymond Petit's "Songs on the Hymn to the Night" of Novalis, with no accompaniment to the voice: The very depth of being expressed in pure sound. Again in Benoist-Méchin's "Hymnes à Ceres" powerful symphonic poems for chorus and orchestra which are to be performed in Paris this winter and which will probably create a sensation. The Universal invisible element in them gives a vital feeling of inner forces, of nature spirits working behind manifestations. A deep insight into the mysteries of being is a characteristic of this very young French composer.

Benoist-Méchin belongs to an aristocratic family ruined during the War. For a living, he writes political reports for American newspapers from noon to 2 A. M. Between times he composes—and he wants to get married. "I have to interview Mr. Poincaré and Mr. Briand, and my ambition is to raise potatoes and have 30 children . . ." (This may be a result of his great admiration for Bach . . .) He is engaged but as he expresses it earnestly, "I have not

time to get the necessary papers for the wedding . . . it is Hell!"—We may well expect to hear much of him.

Vital Cosmic Force

In present-day works this vital cosmic life is felt. We find it, in the new "Chansons Madécasses" of the Wizard of Music, the Master of Beauty, Ravel. They were given for the first time at Mrs. E. S. Coolidge's concert in Paris last Spring, and created a furore. He adds to his 18th Century love of perfec-



Alois Hába

tion the new sense of Infinity. We find it in all of Roussel's later works, in Webern's astral glimpses, in Petyrek, in Alois Hába.

Stravinsky is evolving. Those who imitate his earlier manner too admiringly are left behind, like the young American George Antheil. He has talent and the power of holding the attention through his big rhythmic sense—his "Ballet Mécanique," his Quartet, were disappointing for their lack of originality, but he may yet well find himself. With Ezra Pound, an amateur

musically, we find in his "Poems of Villon," the old-new idea of the magic of sound in tune with the poet's visions of beauty without the fundamental training and without the means to carry this vision through. Virgil Thomson, another American, is evolving a very personal medium for deep, earnest thinking in his latest compositions. There is also, among Americans, Henry Cowell in California, while Dane Rudhyar stands foremost in creating an idiom which allows his great cosmic vision to filter through.

From this present spiritual evolution, we may well, with Jean Cocteau, expect for a greater musical era than ever before, and even hope for the time "when spirit giving up its cumbersome vehicle, will not try to convince by means of the masterpiece. Beauty will become little by little kindness, masterpieces acts of the heart, sanctity, genius."

Cincinnati Veterans Fête Schumann Heink as "Mother"

CINCINNATI, Dec. 4.—Ernestine Schumann Heink sang to over 3500 persons in Music Hall recently. The stage was used to accommodate the overflow, and the popular contralto occasionally favored those behind her by turning her back upon the audience and singing to those holding stage seats.

Disabled war veterans presented Mme. Schumann Heink with a large basket of flowers, addressing her as "Mother Schumann Heink." She made a short speech to the audience after this, asking everybody to visit the disabled soldiers of the world war. Though it is Mme. Schumann Heink's fiftieth year as a concert singer, and the occasion was her farewell in Cincinnati, one was astonished at the beauty that still marks her performance, and the greatness of her interpretations. Who is there in the coming generation to take her place?

Florence Hardeman, violinist, a product of Cincinnati, was the assisting artist and pleased the audience with her fine tone and technic.

Stewart Wille was a fine accompanist, and after "The Erl King" Mme. Schumann Heink made him rise and bow his acknowledgment of the applause.

Fritz Reiner and the Cincinnati Symphony have been on tour, playing at Wheeling, Pittsburgh and Akron. They have been well received at all places.

PHILIP WERTHNER.

Canton Organist Changes Post

CANTON, OHIO, Dec. 4.—Edward J. Betzler, organist of this city, has been transferred from St. John's to St. Peter's Catholic Church to take the place of G. Grilli, who is now devoting all his time to teaching.

R. L. M.

CORTOT PLAYS WITH FRITZ REINER'S MEN

Wilfred Impresses With Clavilux — Luella Melius Is Heard

By Philip Werthner

CINCINNATI, Dec. 4.—The Cincinnati Symphony, Fritz Reiner, conductor, Alfred Cortot, piano soloist, gave the following program at its fifth pair of concerts on Nov. 26 and 27:

"Adventures in a Perambulator." Carpenter Piano Concerto in A Minor. . . . Schumann Symphony in E Flat. . . . Beethoven

John Alden Carpenter's entertaining "Adventures in a Perambulator" was given a routine reading by Mr. Reiner and his men. Mr. Cortot played the last movement of the Schumann concerto very fast, but exceedingly well. The first and second movements were done with a great deal of rubato. The orchestra played Beethoven's symphony with perfect unanimity, putting a great deal of feeling into the performance. Apparently Mr. Reiner is fond of Beethoven's music, for he conducted with his whole heart.

Thomas Wilfred gave a Clavilux "recital" on Nov. 29. He produced colors and pictures on the screen that had great imaginative appeal.

The Matinée Musicale, Mrs. A. Hahn, president, gave, as usual, an interesting program the morning of Nov. 30 when it presented Luella Melius, coloratura soprano. The club is credited with bringing many new artists here, and Mme. Melius takes high rank among them. She does well not only coloratura songs, but those of a dramatic cast, too. Her scales were flawless and her high tones always on pitch. In addition, Mme. Melius sang with a great deal of feeling. Ary Van Leeuwen of the Cincinnati Symphony, played several flute obligati well. Herbert Johnson was the efficient accompanist.

A concert was given by the United Singers on Nov. 28 in Music Hall, with Sigmund Culp, violinist, as soloist. Two songs of Stephen C. Foster were on the program, in commemoration of the composer's centenary. The soloist pleased his audience especially in the Rondo Capriccioso of Saint-Saëns.

Sophie Braslau Scores in Valley City

VALLEY CITY, N. D., Nov. 28.—Sophie Braslau, contralto, sang to a capacity audience under the auspices of the State Teachers' College of this city recently. Her singing was most enjoyable; the large audience gave her a splendid ovation and demanded numerous encores. Many prominent musicians from surrounding towns came to hear her.

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ZIMBALIST AND MORDKIN

Pianist Pleases Following with Serious Program—Carnegie Director Dedicates New Organ

PITTSBURGH, PA., Dec. 4.—The Y. M. & W. H. A. offered their second concert of the season in their new auditorium on Nov. 29, presenting Efrem Zimbalist, violinist, in recital. Mr. Zimbalist was in excellent form and attracted a large number of fellow-violinists. The audience was enthusiastic. Emanuel Bey, at the piano, was outstanding in his assistance to the soloist.

In Syria Mosque, on Nov. 27, May Beegle presented Mikhail Mordkin and his Russian ballet. A large house greeted the dancers, who charmed with their art. Vera Nemtchinova and Hilda Butsova graced the platform with many a well-done turn, and the rest of the company was up to the high standards set by Mr. Mordkin himself. The orchestra was conducted by Vladimir Bakaleinikoff. The program included a choreo-drama by Mr. Mordkin, with music specially composed by Joseph Giutel. A long list of lighter numbers completed the program.

Dallmeyer Russell, Pittsburgh pianist, gave a recital at the P. M. I. on Nov. 30. Mr. Russell is always a welcome recitalist here and has a large following. His program included a Brahms sonata. After playing Schubert, Schumann, Moszkowski, and Chopin, Mr. Russell closed with the Liszt "Dante Fantasia."

David Moyer Gives Second Oberlin Recital

OBERLIN, OHIO, Dec. 4.—David E. Moyer, of the Oberlin Conservatory, appeared in a piano recital in Warner Hall recently. His program included the Bach-Busoni Prelude and Fugue in D, six Chopin Etudes, eight numbers from Godowsky's "Triakontameron," "Jeux d'Eau" by Ravel and the Liszt Polonaise in E. An enthusiastic audience greeted the artist at this, his second recital in Oberlin. In addition to the printed list, Mr. Moyer played a Prelude and Fugue from "The Well-Tempered Clavichord," "Madcap" by Dohnanyi and two Chopin études.

G. D. L.

GREETED BY PITTSBURGH

Dr. Charles Heinroth, organist and director of music at Carnegie Institute, dedicated the new organ of the First Methodist Episcopal Church in McKeesport, on Nov. 26. Dr. Heinroth's program was long and exceedingly interesting. He was cordially greeted. For his usual Sunday afternoon free organ recital on Nov. 28, Dr. Heinroth presented an entire program of works by Tchaikovsky.

Olga Warren, coloratura soprano, appeared in recital in Carnegie Music Hall on Nov. 29, drawing a good audience and refreshing her hearers with florid vocal works. WM. E. BENSWANGER.

" . . . Unusual talent and charm. . . . gifted with personal beauty and dignity of presence . . . humor and appreciation of subtleties and ability to convey them over the footlights. Voice—quite perfect—clear—teeming with vitality—smooth and even in scale and accurately placed."

New York Herald Tribune, Nov. 24, 1926.

GENEVE CADLE

SOPRANO

Acclaimed in New York Recital, Town Hall, Nov. 23, 1926

The critics said:

" . . . Made many new admirers at her recital. One caught the charm of youth and spontaneity in her singing. . . . Command of style and musicianliness . . . Her delivery was smooth, of equable quality and effective. Her acquaintance was broad, for she sang poetic songs by Quagliati, Cavalli, Carissimi and Legrenzi in Italian, modern works by Cornelius, H. Wolf, E. Wolf and Strauss in German; six French numbers and a closing group by Americans."

New York American, Nov. 24, 1926.

"A young soprano of unusual talent and charm. Miss Cadle's program included Italian, German, French and English songs. She avoided, with sprightly success the hackneyed and threadbare vehicles of the usual recital. There were no dull moments in the brief hour and a half. Miss Cadle is gifted with personal beauty and dignity of presence; she has humor and, not only an appreciation of subtleties, but the ability to convey them over the footlights. Voice—quite perfect—clear—teeming with vitality—smooth and even in scale and accurately placed."

New York Herald Tribune, Nov. 24, 1926.

" . . . understanding of phrasing . . . stage bearing—graceful and pleasing."

New York Sun, Nov. 24, 1926.

" . . . more than average qualifications . . . the voice is a good one . . . considerable charm, skill in conveying the mood and substance in what she sings."

New York Telegram, Nov. 24, 1926.

" . . . Natural sweetness of timbre . . . she knew how to give her songs with variety of expression, to turn from grave to gay as the situation demanded."

New York Times, Nov. 24, 1926.

" . . . A charming and gracious soprano was heard last evening in the well-filled Town Hall. The public was obviously interested in the likable artist and her gifts and prepared for her a cordial reception. Her voice is even and well schooled. Praiseworthy is her intonation; a developed musical feeling was revealed . . . she also disclosed a noteworthy diction—especially in the German lieder. The French and Italian works created a favorable impression. The audible approbation of the audience included a large share for Richard Hageman at the piano. The public overwhelmed the young artist with applause and flowers, and demanded several encores."

(Translated) New York Staats-Zeitung, Nov. 24, 1926.

Mgt.: National Music League, Steinway Hall, New York City



New York's Week of Concerts and Recitals

[Continued from page 11]

recognizable as such. Her program began with "Se il ciel" from Piccini's "Alessandro nelle Indie," Giordano's "Caro mio ben" and Paradies' "M'ha preso all'sua Ragna." It continued with "Ah! Perfido," a group of Schubert, Brahms and Strauss, a bracket in French, and numbers from the land of the free and the home of the brave by Loeffler, Griffes and Frank La Forge, who was the accompanist.

Miss Prentisi is the possessor of a voice of splendid proportions which lends itself especially well to her declamatory instincts. Possibly there are signs of effort in the emission of her upper tones, due to imperfect balance in their production combined with a tendency to push. These affect quality, adjustment and pitch, and at times produce what is perilously close to a shout. Miss Prentisi's dramatic ability is undoubted, and the general use of her unusual endowment, admirable, however.

The fact that Miss Prentisi found her best medium in the lieder group should prove her musicianship. Strauss' "Zueignung," sung as an extra, was a particularly notable example of her voice in most congruous surroundings. The audience was large, distinctive, and very appreciative. W. S.

Whittaker-Mazzucchi Recital

James Whittaker, tenor, and Oswald Mazzucchi, cellist, combined their talents in a recital in the Town Hall on the evening of Dec. 1, Mr. Whittaker giving four groups to Mr. Mazzucchi's two.

Songs by Handel, Wolf, Brahms, Strauss were evidence of Mr. Whittaker's artistic ambitions. These he followed with a French group and four Italian folk-songs arranged by Geni Sadoro. Of this group, "L'Ane Blanc" by Hûe was the most satisfying, as Mr. Whittaker more nearly attained a neatness of delivery in this which was not so happily achieved in other songs. The lightness of his voice was better suited to this group than to the German songs which preceded, though Mr. Whittaker

did not altogether relieve one of an impression of sameness of style.

Mr. Mazzucchi showed himself technically adept in a group of old music for the cello, consisting of an Arioso by Bach-Franko, "Villanelle" by Pianelli, "Romanza" by Campagnoli and a Haydn Menuet with Variations. From these one judges that Mr. Mazzucchi gives more importance to cleanness of tone than to musical *esprit*. Each of these four was marked by a dispassionate manner but execution that was almost meticulous.

Both cellist and tenor were warmly applauded by their audience, and Herbert Goode, who accompanied them, contributed his share to the net result. S. M.

Plaza Artistic Morning

The second Plaza Artistic Morning under the De Segura-Piza management was given on Dec. 2 by Rosa Low, soprano; Richard Crooks, tenor, and Carlos Salzedo, harpist. Ina Grance accompanied Mme. Low, and Charles A. Baker, Mr. Crooks.

Mr. Salzedo opened the program with a Gavotte by Rameau and one by Gluck (announced on the program as from the composer's "Iphigenia in Aulis" though Brahms, in his arrangement of the same piece gives it as being from "Paris and Helen") Mme. Low then sang an aria from Catalani's "La Wally" and Mr. Crooks followed with Nadi's aria from "Les Pêcheurs de Perles" sung in Italian. Mr. Salzedo's second group consisted in pieces by himself, "Mirage," "Introspection" and "Whirlwind." Mme. Low's second group included Veracini's "Pastorale," Jensen's "Murmuring Zephyrs" and the Bach-Gounod "Ave Maria" to Mr. Salzedo's accompaniment. Mr. Crooks then sang "Ah, Moon of My Delight" by Lehmann, "Blue Are Her Eyes" by Watts, and "Love Is Mine" by Gartner. The program closed with the duet from Act I of "Madama Butterfly" sung by Mme. Low and Mr. Crooks.

All three artists were very well received by the audience and were recalled for encores. The delay of half an hour

in beginning the concert made it impossible for many of the audience to remain until the end of the program. J. D.

Marcel Salzinger in Recital

Marcel Salzinger, whose recitals are always a pleasure, was heard in the Town Hall on the evening of Dec. 2, with Emil J. Polak at the piano, and George William Volkel, organist, as assisting accompanist in one number.

The same qualities that have made Mr. Salzinger's singing interesting heretofore, were again obvious at this recital. His fine voice one takes for granted. It has breadth of quality and a fine, masculine ring that served him in good stead. The artist's variety of style was made obvious through the utterly different nature of the pieces he sang, for it's a far cry from Handel's "Thanks Be to God" to Raffaele's Serenade from "Jewels of the Madonna," yet both were attractively sung. In Respighi's "Nebbia" he built up his climax with extraordinarily fine effect. In the third group, "Estrellita" by Ponce was sung with much charm as were two songs of Gretchaninoff. The fourth group was of songs in English, all of which were well done and the fifth, in German, equally so. All in all, Mr. Salzinger gave what was one of the season's most interesting recitals and the applause of his audience was such as to establish the fact. Mr. Volkel's playing of the Allegro from Widor's Fifth Symphony and the accompaniment to the Handel aria were both excellent. E. A.

Biltmore Morning Musicales

The soloists at the Biltmore Morning Musical on Dec. 3 were Maria Kurenko, soprano; Giuseppe De Luca, baritone of the Metropolitan, and Oscar Nicaastro, cellist. Accompanists were Ralph E. Douglas for Mme. Kurenko; Rudolph Gruen for Mr. De Luca, and Gregoire Alexandresco for Mr. Nicaastro.

Mr. Nicaastro opened the program with "Petite Rhapsodie" by himself, an arrangement of a Schubert piece entitled "La Jeune Mère" also by himself, and

Kreisler's "Liebesfreud," in all of which he was well received. Mr. De Luca then sang "Promesse de mon Avenir" from Massenet's "Le Roi de Lahore" with Cadman's "At Dawning" as encore. Mme. Kurenko's first group consisted in operatic arias by Handel and Lully with Parasha's "Reverie and Dance" from Moussorgsky's "Fair at Sorochinsk." Mr. Nicaastro then played pieces by Massenet, Cui and Popper, Mr. De Luca's second group was of songs by Grieg, Brigi and Gutierrez and Mme. Kurenko's of Italian Folk-songs arranged by Geni Sadoro and accompanied by the composer. Mme. Kurenko and Mr. De Luca closed the program with a duet from Rossini's "The Barber of Seville."

Both Mme. Kurenko and Mr. De Luca were in fine voice and were acclaimed by their audience after each group and were compelled to give encores. Mme. Kurenko's singing of Venus' Air by Lully was especially impressive. J. D.

Braslau Sings for League

Sophie Braslau's only New York recital this year was given in Carnegie Hall on the evening of Dec. 3, in aid of the National Music League. But a large audience that was in a mood for encores profited, too, by the occasion.

Miss Braslau expended the opulence of her contralto voice on a program of much attraction, and usually she was successful in drawing the utmost effect from what she sang. In her Russian group she was in her element. Rimsky-Korsakoff's unaccompanied "Song of the Bride" was a particular achievement as Miss Braslau sang it, both because of her dramatic projection of the qualities of the narrative and as an example of excellence of intonation. Rachmaninoff's "Fate," founded on the opening theme of Beethoven's Fifth Symphony, was further meat for Miss Braslau's dramatic power. She did not succeed, however, in attaining all that was possible in this song.

Technically, the performance was not altogether perfect, for there were a few instances where Miss Braslau slipped from accurate pitch and the absolute purity and beauty of tone of which she

[Continued on page 19]

To Clap or Not to Clap: the Applause Problem

LONDON, Dec. 4.—"To make a noise as a token of gratification is a primitive instinct common to animals and human-kind," writes Thomas F. Dunhill in a recent issue of the *Monthly Musical Record*. He continues: "In the case of human beings, the louder the noise the more expressive it appears to be of pleasure. But for lovers of music to show their appreciation of beautiful sounds by making ugly ones immediately they have ceased is a queer response indeed. Yet there seems to be no substitute."

"If the efforts of a performer at a concert were to be received in silence, it would be regarded as an evidence of indifference or even displeasure, whereas the longer the clapping of hands, the stamping of feet, and the shouting of hoarse voices continues, the more the performer is convinced that he has provided his audience with something beautiful."

Artist Sensibilities

"It is little to be wondered at that some of the more sensitive amongst us prefer to hear music in cathedrals, or other sacred buildings, where sheer noisiness is considered bad form. There is no doubt that at such gatherings as those of the Three Choirs Festivals, there are opportunities of appreciating the beauty of music which are denied in the concert-hall, and though some solo singers are supposed to be depressed on these occasions through the lack of demonstrativeness on the part of the public, there must be others who are able to feel more in tune with a silent audience than with a boisterous one."

"Certainly there is a danger of applause becoming a mechanical thing—a mere conventional habit, which it is considered impolite to withhold. There are always some members of every audience who appear to be simply waiting for the final chords of a piece of music in order to substitute sounds of their own making for those of the performers. A composer is obliged to bear this in mind. He dare not come to a cadence or make a pause after a tonic concord in his music before the real end! There are

certain works which always suffer in performance because the composer has neglected to reckon with the inevitable foolishness of many of his listeners."

"No performance of Weber's 'Invitation to the Waltz,' for instance, can ever have been achieved without such a disturbance marring the concluding bars, and the Scherzo of Fauré's Piano Quartet in C Minor is invariably spoilt by a similarly cruel interruption just before the trio section begins."

"So much has applause come to be considered essential to the complete presentation of music that conductors have been known to refuse to conduct works which end in a way that does not provoke it. It is said that Costa played Beethoven's 'Coriolanus' overture once in his career, and once only—he never repeated the experiment because the *pianissimo* ending did not evoke the tumultuous applause for which he craved. It is also said that a very vain conductor, who shall be nameless, added two bars of fortissimo chords to the end of the Finale of Mozart's E Flat Symphony in order to gratify a similar desire—but this is more difficult to believe!"

"We may be thankful that here in England we have never suffered the introduction of the 'claque'—a band of hirelings who are supposed to lead an audience to furious approval. This pernicious system, based on the supposition that applause, like measles, is a contagious disease—is one of the curses of musical life in France. Even a composer as distinguished as Meyerbeer was wont to depend upon the 'claque' for his success, and took great care to give very definite cues to his paid applauders as to the suitable places in his works where their exuberant mock-approval would be useful. It is, even today, possible to locate the positions occupied by these gentry at the Paris Opéra, where the horrible practice is still recognized by the management and tolerated by the public."

"In England a sure way of obtaining a furore for a work is to hiss it—a procedure which inevitably brings about a counter-demonstration. The gentleman who, at a recent Royal Philharmonic

Concert, advanced to the balcony rails at the conclusion of a new concerto and loudly thanked heaven that it was over, was responsible for the outbreak of a storm of enthusiasm which surprised the composer himself, who could have had no better advertisement even if he had paid for it."

"It may be admitted that there is something inspiring in an outburst of spontaneous clapping, but most artists would probably rather be heard in silence than that the applause should be either perfunctory or merely manufactured. There are, however, exceptions, and in this connection an incident may be recalled, for the veracity of which the writer can vouch. Some years ago a friend of his attended a piano recital at Hampstead. The pianist was a world-famous performer, who shall not be

named, though his identity will probably be quickly guessed.

"At the conclusion of his program, which had included the usual generous supply of extra items, the audience was dispersing, when an attendant came on the platform and announced that Mr. ——— would play another piece. The people thereupon settled down into their seats again and waited."

"After a very prolonged pause, the attendant once more appeared, rather awkwardly, to say, 'I'm afraid Mr. ——— requires more applause before he will play again.' Of course, the good-natured audience rose to the occasion and did its best to respond to this bold request by stamping, shouting, and even lifting the chairs and banging them on the floor. When the din had continued for a sufficient length of time, the great pianist at last returned to the platform with obvious signs of gratification beaming all over his face, and the promised piece was played."

CONCERTS IN NEW HAVEN HAVE EXCEPTIONAL MERIT

Bruce Simonds and Arthur Whiting Give Programs—Symphony President Re-elected

NEW HAVEN, CONN., Dec. 4.—An outstanding event of the week was Bruce Simonds' annual New Haven piano recital in Sprague Memorial Hall on Tuesday evening.

The program, a duplicate of the one presented by this young artist in New York, last Sunday, contained works by Bach, Mozart, Medtner, Ravel, Brahms and Chopin. As is usual with Mr. Simonds' playing, many listeners enjoyed scholarly interpretations.

The first of five expositions of classical and modern music, given this season by Arthur Whiting, was presented in Sprague Memorial Hall on Monday evening. Mr. Whiting was at the harpsichord, assisted by Georges Barrère, flutist; Michael De Stefano, violinist, and Alberico Guidi, cellist. These recitals have been planned chiefly in the interests of undergraduates at Yale, and have been given by Mr. Whiting since 1898.

The Hampton Institute Quartet gave

a program of Negro plantation songs in Sprague Hall recently.

William Lyon Phelps was re-elected president of the New Haven Symphony at the annual meeting in Dorscht Hall last week. It was announced that a special program would be given on Sunday afternoon, March 27, in observance of the 100th anniversary of Beethoven's death. ARTHUR TROOSTWYK.

Galli-Curci Attracts Overflow Audience in Long Beach

LONG BEACH, CAL., Dec. 4.—Acclaimed by a capacity audience in the Municipal Auditorium, with 200 seated on the stage and many turned away, Amelita Galli-Curci recently appeared as the first artist in the Philharmonic Course, L. D. Frey, local manager. The most appealing numbers were "La Capinera" with flute obbligato by Benedict; the Shadow Song, from "Dinorah," and "Una voce poea fa" from "The Barber of Seville." A lovely little song was "The Little Bells of Sevilla" by Homer Samuels, who played the accompaniments and gave a group of piano solos. Manuel Berenguer, flutist, added much to the beauty of the program. A. M. G.

Kenneth Bradley Resigns from Juilliard Musical Foundation

(Continued from page 4)

after the need of the young artist already made than to make more. There are many schools in the United States with excellent faculties better equipped to take care of making artists than the Juilliard Foundation. When they are ready for recognition, then comes the serious moment. I firmly believe that there are scores of worthwhile American musicians, both interpretative and creative, who need support—not for themselves so much as for their influence on our nation. The greatest problem is the receptive field, developing the musical appreciation of the masses beginning with the 15,000,000 public school children. We need to give them the cultural background that will make them better citizens. It is both unfair and unwise for a Foundation with such vast resources as the Juilliard to indulge in anything that might be interpreted as unfair competition. If a school or a teacher develops a pupil through nine out of the ten necessary steps the chances are that this teacher is able to give him the tenth, and maybe human enough to stamp him with his own trade mark. Few students need special training not available in our conservatories. In these few cases and where the financial expense is too great the Juilliard Foundation should take care of them. But in these cases a pupil should devote his entire time to the necessary study. It is economically unsound to give pupils, of any caliber, lessons at fabulous prices when they have to make their living and work so hard outside that they are unable to devote themselves to study.

"But back to the program: In addition to the advisory board and the faculty council mentioned before, there should be a faculty or educational council to decide on the internal organization of the master school proper with a representative artist of each field of endeavor on this council. Then, inasmuch as the Juilliard Foundation should function as a national organization (if it pretends to be one) the country should be divided into zones with a representative for every zone, who would make up a national advisory board. There should be a social welfare committee, not made up just of social headliners, but of workers who, as a part of their business, should look into the living conditions and social problems of every pupil accepted by the Foundation.

One Tragic Case

"Many tragedies have occurred in connection with struggling young students living in our great music centers. One of the boys to receive a scholarship at the Juilliard, this year, found himself between Scylla and Charybdis. He was in the position of having to make a living for his mother and two younger children. But if he worked to earn the living he had no time to study, so as to avail himself of the opportunities that should have gone with the scholarship. No one knows who did it nor how it happened, but the Juilliard scholarship student and the mother and the two small children were found dead in their tiny apartment. The gas had been turned on. The irony of circumstances had proved too strong in the face of their seeming good fortune.

"That is an example. But to go back to the program again: In order to make things function properly there is needed a competent executive force. There is not enough help in the Juilliard Foundation to conduct the smallest music school known to me in the United States. There are many obvious things that the Foundation could do with its vast resources to be of national benefit, and any further discussion of them is at this time useless. As long as Dr. Noble has anything to do with the activities I feel that chaotic and unwholesome conditions will prevail. I remember one day hearing him say that musicians were illogical and unsound in judgment; that, in fact, music seemed to breed a sort of degeneracy. I told him I couldn't agree, that he must have been singularly unfortunate in his acquaintances, but feeling as he did, I felt it was a pity that he was not connected with a Foundation for the Suppression of Music, for certainly we do not want to aid and abet in the development of more degenerates who are illogical and unsound in judgment.

"I frankly admit, indeed I feel sure, that Dr. Noble has prejudiced the minds

of his board of trustees to such a degree that they must have a very peculiar idea of me and my qualifications. I would welcome the opportunity for the press, the musical profession and musical educators to appoint a committee of five capable persons to judge the merits of my program and then, regardless

of my activities in connection with it, if it was approved (and I am sure it would be) I should be most happy to see it put into operation at the Juilliard Foundation, to the end that the institution might be so conducted as to prosper in a degree proportionate to the magnanimity of its great donor."

Charles M. Courboin to Teach Organ at Chicago Musical College Summer School



Charles M. Courboin, Belgian Organist

AT the close of a busy concert season, Charles M. Courboin, distinguished Belgian organist, will become connected with the Chicago Musical College for the period of the Summer School, at the head of the department of organ instruction. Mr. Courboin is widely known in the United States, having come to this country for the first time in 1904. Immediately following his arrival here, he occupied a number of important posts. During succeeding years was municipal organist in Springfield, Mass., and was guest soloist at the Grand Court, Wanamaker's, Philadelphia. In 1921 he shared with Marcel Dupré the success of inaugural recitals at the New York Wanamaker Auditorium.

In 1922 Mr. Courboin was decorated by the Belgian Ambassador with the Order of the Crown of Belgium in recognition of his distinguished services, being

the only organist to be so honored. He made a trans-continental concert tour in 1924-25.

During recent seasons Mr. Courboin has appeared four times with the Philadelphia Orchestra as soloist, and an equal number of appearances with the Detroit Symphony. He has twice appeared with the New York Philharmonic and has been soloist with the Cincinnati Symphony and Minneapolis Symphony, fulfilling a total of fifteen orchestral appearances. This was in addition to recitals in practically all of the large cities in the United States and Canada. His concert engagements this season will include a number of appearances in Canada as well as throughout the United States.

Bertha Putney Dudley Scores in Boston Recital

BOSTON, Dec. 4.—Bertha Putney Dudley, mezzo-contralto, at her recent recital in Jordan Hall, revealed a voice of beautiful quality and expressive timbre. In her program, which included an operatic aria and French, German, English and American songs, Miss Dudley proved an interesting interpreter, showing keen imaginative understanding of her songs, and technical and musicianly skill in their presentation. She was especially successful in portraying moods of delicacy and subtlety, and at all times displayed a notable sense of style. Henry Levine was the accompanist. W. J. P.

Liszt's "Dance of Death" Led by Foch

VIENNA, Nov. 23.—Dirk Foch, Dutch conductor, who led an orchestra in New York several seasons ago, has resumed his activity with the local Konzertverein. The second subscription concert brought a relatively rare work, Liszt's "Dance of Death," which was well played by Josef Pembaur as soloist.

Heifetz Reported Engaged to Budapest Singer

Jascha Heifetz is engaged to marry Juca Labass, a famous musical comedy star of Budapest, and the wedding will take place in Paris next summer, according to an Associated Press dispatch from the French capital. Mr. Heifetz is now on a round-the-world tour.

SINGERS DOMINATE IN CAPITAL EVENTS

Hayes, Dayton Choir and Claudia Muzio Give Concerts

By Dorothy De Muth Watson

WASHINGTON, Dec. 4.—Roland Hayes, tenor, thrilled the audience which heard his second concert in Washington, under the local management of Katie Wilson-Greene, in the Washington Auditorium on Nov. 27. Mr. Hayes' singing of classical songs, given with intelligence and supreme art, was only superseded by his readings of Negro spirituals. William Lawrence was an accomplished accompanist.

Claudia Muzio, soprano of the Chicago Civic Opera Company, gave her first recital in Washington, under the local management of Mrs. Wilson-Greene, in Poli's Theater on Wednesday afternoon, Dec. 1, and won her audience with exquisite art. Mme. Muzio's lovely soft tones, and her effective use of portamento were revelations. Charles Lurvey was the accompanist.

The Dayton Westminster Choir, under the conductorship of John Finley Williamson, delighted the audience at its second appearance in this city under the local management of T. Arthur Smith. The concert was given in the Central High School Auditorium on Dec. 1. The choir's beautiful singing, a cappella, frequently sounding more like an organ than human voices, roused instant response. A soprano solo, by Lorraine Hodapp, with choral obbligato, was effective.

Lewis Atwater, director of music in the Eighth Street Temple, arranged an interesting cantata from the Russian, "Judas Maccabaeus," which was sung on Dec. 3. The regular quartet, consisting of Florence Sindell, soprano; Flora Brylawski, contralto; Robert O'Leone, tenor; John Marville, bass; was assisted by Marie Deal, soprano; Goldie Hutchins, contralto; William Raymond, tenor, and J. C. Smith, bass.

The Friday Morning Club, already well launched on its programs for the year, presented an all-Bach program on Dec. 3. This program was given by Mrs. Eugene F. Byrnes, president; Charles Trowbridge Tittmann, bass; Esther Cutchen, pianist, and Lucy Brickenstein, pianist.

Elman Quartet Visits Everett

EVERETT, WASH., Dec. 1.—The Mischa Elman String Quartet appeared here recently under the local management of Anna Rollins Johnson. The concert was given in the First Presbyterian Church, which was filled with an enthusiastic audience.

Lawrence Gilman in the New York Herald Tribune of Nov. 4, said: "... Mr. Laubenthal shines with an almost unearthly radiance."

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"Mr. Laubenthal outdid himself... In sheer native gift of voice, few tenors anywhere equal him."—Pitts Sanborn, *New York Telegram*, Nov. 22, 1926.



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KNABE PIANO

New York's Concerts and Recitals

[Continued from page 17]

is capable at her best. Her voice, strangely, was not always in perfect control, as in Ravel's Vocalise, which she made somewhat too heavy through the weight of more emotion than this little exercise should have. Some of her most perfectly adjusted singing was accomplished in "Nebbie" by Respighi.

Extras and repetitions of some of the listed songs were appended to the program in generous measure.

Louise Lindner was the accompanist, and she gave a backing that was on a plane with Miss Braslau's singing.

S. M.

Second Elshuco Concert

William Kroll, Willem Willeke, and Aurelio Giorni, the three who compose the Elshuco Trio, now in its tenth season, gave the second concert in a subscription series in Aeolian Hall, the evening of Dec. 3. Beethoven's B Flat Trio, Op. 97, was, on this occasion, the Elshuco's contribution to the "in memoriam" performances of that composer's works this year. Loeillet's "Sonata à Trois" in B Minor and Tchaikovsky's A Minor Trio "in memory of a great artist," comprised the remainder.

Few, if any, combinations are as difficult to blend into anything like an organic whole as that of piano, violin and 'cello. Tchaikovsky wrote his single venture into this field in utter desperation from the entreaties of Frau von Meck, and professed, throughout his life a profound disinclination to listen to such an ensemble. The piano, of course, is the rub.

Such, however, is the magic of Mr. Giorni's work at the keyboard that almost invariably there issues from the Elshuco group the sound of a trio and not that of a piano with strings. That the work of this organization last week was very enjoyable, even though not comparable to some of its past achievements, is a tribute to the degrees of its excellence.

W. S.

Mr. Bauer's Recital

Not often does even Harold Bauer play the piano with the matchless beauty of conception and of pure sound that made of his Town Hall recital on the afternoon of Dec. 4 a feast for the soul and, as of secondary import, such satisfaction for one's pianistic instinct as is seldom realized. The program was excellent, full of untrampled music, but, as Mr. Bauer played on Saturday, the shriveled twigs of the keyboard literature would have bloomed afresh under his life-giving touch.

Beginning with a Pastorale of Franck which he had transcribed from the organ, Mr. Bauer played the A Minor English Suite of Bach, a Fantasia in C of Haydn, Mozart's A Minor Sonata, the "Waldscenen" of Schumann, some Variations in A Minor by Edward Royce, Ravel's "Ondine" and the Chopin Polonaise-Fantasia. No dull moments here once the Franck was over.

Bach more free from pedantry, more verdant and sunny, more alive with the joy of creation, it strains imagination to conceive. Alternately poignant and gay, always human, was the Mozart.

The amazing things which Mr. Bauer does with the "Waldscenen" were never more amazing than they were on this occasion. Replete with whimsical poetry, they were fragments of homely Germany's very essence. Schumann on a larger, bolder canvas was the D Major Novelette, the final encore.

Those who heard Mr. Bauer were many and they were of the kind who seemed to speak his language and appreciate to the full the beauty of his speech.

W. S.

Last Roosevelt Recital

The last of the recitals in the ballroom of the Hotel Roosevelt was given on the afternoon of Dec. 4, Marguerite D'Alvarez, contralto, and George Gershwin, composer-pianist, being the artists. Mme. D'Alvarez was accompanied by Edward Hart and Mr. Gershwin had the assistance at a second piano, in certain of his numbers, of a capable pianist whom he did not credit with a name.

The program began with Mr. Gershwin and the Unknown, playing the former's "Rhapsodie in Blue" which seemed no better and no worse than at former hearings. Mme. D'Alvarez' first group was of songs by Duparc, Debussy and

Moret. The Debussy was "La Chevelure" which Mme. D'Alvarez sings as no one else can. The Moret song was a setting of a rather silly poem, an invocation to "Lust! Fruit of Death on the Tree of Life!" but her admirable artistry, the singer made the song not only convincing but interesting. As encore to the group she sang Chausson's "Papillons."

Mr. Gershwin's second contribution was Five Piano Preludes having their first performance. They seemed strikingly unoriginal in every way, the first resembling a high wind in the china department at Gimbels, the second might have been called "Meditations on MacDowell," the third "After listening to Some Chopin" and the fourth was cousin-germaine to the "Danse Chinoise" in Tchaikovsky's "Nutcracker." What the fifth one was like, cannot be recalled.

A delightful group of Spanish songs came next, superbly sung, Alvarez' "Mi Pobre Reja" being perhaps the best of the three, though the somewhat fragmentary "Mira la Bien" was a great piece of singing. With Mr. Gershwin at the piano, Mme. D'Alvarez closed the program with a group of songs by Mr. Gershwin excepting the first which was the work of Jerome Kern.

The audience packed every available corner of the auditorium and was loud in its applause throughout the program especially the jazzy bits.

J. A. H.

Nadiejda Plevitkaia, Russian

No orthodox singer of songs is Nadiejda Plevitkaia who gave a program of Russian Folk music on Saturday evening, Dec. 4, in Aeolian Hall. It would be difficult indeed to classify either her voice or her talent. She was at one moment a baritone, the next a jibbering peasant woman jabbering over a dead neighbor in a wooden bier, over powder and paint that must be rubbed off before a jealous husband comes home with a silken whip, over dark-eyed youths and brimming glasses of wine, paupers and huts with ramshackle roofs, stubble fields. She cocked an eye, shrugged a shoulder, emitted a yodel or two, wagged a wicked finger and went on with her jabbering and her audience, made up for the most part of her own countryfolk, was won. Constantine Shevedoff, who played the accompaniments, was responsible for many of the arrangements. "Powder and Paint," one of the most popular, was credited to Sergei Rachmaninoff. Ivan Velikanoff, a tight-voiced tenor said to be from the Moscow Opera House, with Borodine's "Sea," an air from Triodine's "Silver Prince" and Rachmaninoff's "Silent Night" and "Sorrow," contributed a more conventional if less enjoyable share of the evening's entertainment.

E. A.

Carmen Judah's Début

Carmen Judah, an English soprano made her American début in Aeolian Hall on the afternoon of Dec. 4. Miss Judah, either on account of nervousness or of physical disability was obviously not the mistress of her capabilities and in view of this, extended comment upon her singing would be manifestly unfair. The voice itself seemed one of good quality and good placement though breath control was entirely lacking which resulted in almost invariable flatness of intonation. Several of the listed numbers were omitted. It would be interesting to see what Miss Judah could do under more favorable circumstances. Carroll Hollister played the accompaniments.

J. D.

Goldman Band in Carnegie Hall

The Goldman Band gave its annual indoor concert in Carnegie Hall the evening of Dec. 4, this being the only New York appearance this group of musicians during the winter season. Edwin Franko Goldman, brisk and alert, fairly jerked his men to attention and continued with effort to pull them through numbers by Wagner, Haydn, Liszt and Bach. A pretty young person listed on the program as "Rosemary," sang "Caro Nome" from "Rigoletto" and broke all records for speed in one of her two encore numbers. Del Staigers, cornetist, was warmly encored after his playing of Clarke's "Fantasie Brillante" and responded with "Somewhere a Voice is Calling" and "Believe Me if All Those Endearing Young Charms" with variations. Among other numbers the Band played MacDowell's "To a Water Lily," Rossini's "William Tell" Overture and

Goldman's "On the Campus," "On the Air," and "On the Mall." Mr. Goldman succeeded admirably in putting across his selections to an audience which one felt was composed to a great extent of Mall concert devotees. His own compositions were very much in favor and he responded with a becoming hesitancy to insistent demands for encores. Jossin Hartman Vollman accompanied the singer.

H. H.

Sutorius-Djimos Recital

Mignon Sutorius, mezzo-soprano, and George Djimos, tenor, appeared in joint recital in Steinway Hall on the afternoon of Dec. 5. Mr. Djimos opened the program with two Handel arias, "Where'er you walk" and "Ombra mai fu." In these, as in the two numbers of his next group, the Aubade from Lalos' "Le Roi d'ys" and "Dai campi doi prati" from "Mefistofele"—he sang with much spirit, but with a voice of somewhat hard timbre that was further marred by a vibrato. He was most favorably received.

Miss Sutorius sang "Adieu! Forêts" from Tchaikovsky's "Jeanne d'Arc" in a highly dramatic manner. Her voice is powerful and is capable of some very warm shadings. Both singers were vociferously applauded by their audience. Conal O'C. Quirke was the accompanist.

E. H. F.

Miss Riefflin's Recital

A song recital was given amid a snow-storm's ravages by Elsa Riefflin, soprano, in Aeolian Hall last Sunday afternoon, Dec. 5. Quite a number braved the cold, notwithstanding. The singer, who made her public début on this occasion, had the co-operation at the piano of Dr. Karl Rieder, one of the Metropolitan's staff of assistant conductors. The artist shows a pleasing voice of small dimensions, though one mature and warmly lyric in quality. At moments it might be said that she sang exquisitely; in a smaller room there would doubtless have been more satisfactory acoustic results. Despite this, her vocal method is not perfected so well as it might be. There were occasional blemishes in production, inequalities in scale and some shortness of breath. Her program was well chosen to display her essentially intimate style. In addition to Schubert and Brahms groups there

were two miscellaneous ones of Haydn, Giordani and Mozart ("Batti, Batti") and of the Americans, Martin, MacDowell, Hammond and Spross. There were numerous encores and flowers.

N. T. O.

Robeson & Brown

Paul Robeson and Lawrence Brown gave the third of their recitals of Negro spirituals and folk-songs in the Comedy Theater on the evening of Dec. 5. In spite of the blizzard, an audience of size was present to applaud the songs practically all of which were familiar. There were four groups, three of spirituals and one of folk-songs. "Deep River" and "Nobody Knows de Trouble I See" came in for a large share of the applause. "Go Down, Moses" was especially well done. Mr. Robeson again demonstrated his ability to sing this music with feeling and conviction.

J. D.

Pietro Yon's Recital

The Church of St. Vincent Ferrer became temporarily a concert auditorium on the afternoon of Dec. 5, when Pietro Yon, organist of the church, was heard in recital, assisted by W. F. Sheehan, tenor, and A. Barbieri and O. Langevin, baritones, as well as the choir, conducted by S. C. Yon.

Beginning with Guilman's First Sonata, which offered many opportunities for skillful registration in its widely contrasted movements, Mr. Yon quickly established a high level for the recital. Then followed a clever arrangement of the old French Round, "Frère Jacques" arranged by J. C. Ungerer, and this in turn gave place to Bach's Prelude and Fugue in D Major which had a masterful performance.

The second part of the program consisted in choral numbers, by Mr. Yon, his popular "Gesù Bambino" being especially well done, the antiphonal singing adding much to the effect. "Christ Triumphant" with Mr. Sheehan as soloist was well sung, as was the Gregorian setting of "Rorate Coeli" arranged by Mr. Yon with Mr. Barbieri as soloist.

Part three consisted of organ solos, a Fantaisie on French Carols by de la Tombelle, a Scherzo by Weaver, a Bourrée and Musette by Elert and a Toccata

[Continued on page 22]

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LOOKING FORWARD

FROM a disinterested viewpoint, contemporary music seems to be circling dubiously in a maze of experimentation with no thread to guide it. Few believe that this state of disorientation is permanent and that the tonal art will not emerge soon from temporary bewilderment and resume a definite forward movement. But there are puzzled auditors, and equally puzzled musicians, who are asking: "Where do we go from here?" This question has been chosen by Emerson Whithorne for the title of an article in the current issue of "Modern Music," the quarterly review published by the League of Composers. Mr. Whithorne's analysis of the situation is so keen and his conclusions are so just that a portion of his paper is irresistibly quotable:

"Rhythm has undergone a prodigious development during the last two decades. Stravinsky alone has contributed more to enrich our rhythmic repertoire than the whole generation of composers preceding him. Subtly organized rhythmic patterns are now an integral part of the equipment of all well-bred young authors of music. Our new and rich harmonic fabric, woven of warp and woof ranging from palest hues to colors most vivid, was urgently needed. Too long had we cumbrously moved with pedestrian tread up hill and down dale, encased in our heavy mail of tonic and dominant, occasionally stimulated by wind and storm wailing the intervallic minor thirds of the diminished seventh chord. Composers too numerous to name have all helped build what is an almost faultless

machine for the production of musical sound in all its permutations.

"The modernists have not favored the extended melodic line. They have epitomized rather than elaborated; they have leaned toward the rugged, the grotesque, the exotic, rather than toward the smooth, the sophisticated, the romantic. In stressing the objective, they may have too completely eschewed the subjective. And yet this reaction against the sentimentality of the period preceding has been healthy.

"It must be admitted that melody has not experienced such radical innovations as rhythm, harmony and instrumentation. There are a number of causes to which this may be attributed. The world conflict was a factor, stultifying the lyric and tender, and bringing in its train a more abject worship of the machine; and the machine is essentially a thing of rhythm, of great sound-clusters, but never of melody. Then there was a struggle to break the bonds of the classic major and minor scales, to cleave the walls of the circle of keys and key relations. The pentonic, hexatonic and variations of the occidental and oriental scales became the vogue, were overworked, and largely discarded. Time was required to sift their potentialities. Finally, romanticism and her paler sister, impressionism, fitted ill into the war and post-war periods. The day of revolutions was with us, revolutions in the arts as well as within the boundaries of nations. And in the art of music, melody was the first to lose her diadem.

"Nothing that we have gained rhythmically, harmonically, orchestrally or melodically should be cast aside. Where we have striven for complexity, we should now seek simplicity, but not a sophisticated simplicity bordering on the banal. We have left behind us that phase; also, I trust, that much-prized humor at all costs, with its trivial connotations of boulevard ballads, salads, jazzed sobbing blues, and hysterical sensual rhythms.

"During the last decade we have so glorified the machine that it has almost enslaved us. Now we should cease to be its puppet and become its master. Stunned by the sledges of materialism and destruction, we have now to attain a normal state, that our souls may again stand in a poised relation to life that we may again chant the songs of the spirit. Out-moded also is the grotesque, at best the child of cleverness and some soulless mate. There has been a sort of fetish worship of ugliness *per se*. It would be wise to neglect this idol somewhat, and make obeisance to more propitious gods. There remains melody, whose crown was forfeited in the maelstrom. Why should our allegiance be withheld from one so radiant?

"I believe our music of the twentieth century has dealt too much with mutable things as opposed to eternal things. We have put too much faith in intelligence alone, mistaking cerebral commotion for inspiration. The intellect has its important function, but for creation is required, plus intellect, will or choice, direct perception or intuition, and spirit—that which resides in the most sacred precincts of the unconscious. It is for us to keep contact with life, drawing from it all that is useful to us, and yet in solitude to plumb deep into that vital essence we call the soul. Thus shall great music be made by the music-makers."

AMERICAN ORCHESTRAS

AMERICAN symphony orchestras have been pronounced "unbelievably excellent" by Ottorino Respighi, according to an *Associated Press* dispatch from Berlin. The Italian composer speaks from experience, for while he was a visitor in this country last season he not only heard some of his works performed, but appeared with several orchestras in different cities as guest conductor and as soloist. He had the advantage of working with the musicians, and observing their qualities.

He is reported as having said that "it is an unbounded delight to conduct the orchestras of New York or Philadelphia." The excellence of our symphonic organizations he attributes primarily to two factors—the high individual ability of the players and the zeal with which the men study and rehearse new music.

Praise of this kind, coming from one with authority, falls gratefully on our national ears. It is pleasant to be told that "individually and collectively, the members of the large representative symphony orchestras of America are without peers anywhere in the world." No small part of our

satisfaction at such an encomium is due to our knowledge that our eminence has been attained through a long and arduous apprenticeship.

Symphony orchestras are not built in a day, nor do they reach functional perfection without much labor and many discouragements.

Personalities



Tenor and Conductor Muse Aboard Ship

Edward Johnson, tenor of the Metropolitan and Ravinia opera companies, has been visiting Germany and other European countries since early fall. He is pictured above, right, with Gennaro Papi, operatic conductor. The two were snapped on board the Conte Rosso in Italian waters. Though the snapshot gives no clue, it is doubtless safe to guess that they have just been discussing operatic activities, since their respective careers have brought them before many audiences. Mr. Johnson is soon to return to this country. Mr. Papi is now in Italy.

Romaine—Ninon Romaine, pianist, was guest of honor on the opening day of the exhibition of paintings by Xander Warshawsky, at the Dudensing Galleries, New York City, recently.

Lent—Queen Marie's hastened departure for her royal realm brought disappointment to Sylvia Lent, among many others. The violinist had been invited to play in Washington at a reception to be given the Queen the latter part of this month, but plans for the reception had to be canceled when the Queen advanced the date of her leaving.

Spencer—Eleanor Spencer, American pianist, is insisting upon a restful hiatus in a concert tour that has been keeping her very active in Europe for some time. She is now spending a short vacation on the Riviera before resuming her playing, which will take her to practically every European country within the next few months. It is eight months since Miss Spencer has taken time for this sort of relaxation.

Doguerneau—Talley—Paul Doguerneau's recent visit to the studio of Celinor Dugas, the painter, resulted in the young French pianist's discovery that Marion Talley corresponded to his ideal of femininity—Jeanne d'Arc. A nearly completed portrait of Miss Talley was on an easel when he entered, and immediately he declared that it pictured to him the idol of France. He was asked to play for Miss Dugas, as a souvenir of the visit. Several days later Miss Dugas reciprocated by asking permission to sketch the head of Mr. Doguerneau.

McIntire—The Marine Barracks in Washington were the scene of touching ceremonies recently, when Edward M. McIntire, violinist and baritone horn player, arrived for the daily concert. This was to mark the end of Mr. McIntire's thirty years of service with the United States Marine Band. As he entered the band room, he was gently relieved of his instruments, and his fellow musicians then played his favorite pieces for his benefit. Mr. McIntire joined the band on Oct. 3, 1894; played at the weddings of Alice Roosevelt and Helen Taft, and at all the inaugural balls and parades since Grover Cleveland's.

Point and Counterpoint

By Cantus Firmus, Jr.

Our Fathers' Follies



WE felt impelled the other day to turn the yellow leaves of the musical record twenty winters back. The results were nothing less than startling. One of the first headlines to meet our eye was this: "Savage Opera Season Ended." This, we concluded, referred to the ravages of the winter climate on soprano throats, or maybe it had to do with a retort from one *Violetta* to another gentle *Marguerite*. The net result of our rummaging was that Hooman Nater is much the same through the ages.

Among the startling info which battered our amazed optic nerves was the fact that Gustav Mahler was rewriting Mozart's operas "to make them sound more like music-dramas." Shades of Wagner! Also Lilli Lehmann had become a vegetarian.

A young lady in Seattle had made a musical autographed table-cloth, by the artful expedient of inviting noted artists to dine, we suppose.

And here was Romance already full-fledged! We shed a tear at the caption: "From Concert Stage to Hymen's Altar: Composer-Pianiste Marries on Short Notice; Surprises Friends!" Those candid friends!

It Began Even Then

At that day there was already a "Plea for Science in Voice Culture." They have been at it ever since. People were already being heard "to advantage"—just whose is not clear; probably their own!

Madame Melba had just had the exciting adventure of riding in what is vaguely described as a "van," when her motor car broke down on the way to "Rigoletto" at Covent Garden.

The old order changeth not! This had a familiar ring: "Concert 'Deadheads' an Ungrateful Lot." Unfortunately, the next sentence opined in a pianissimo of regret that these mortals "are indispensable to managers."

Then we came across a sad notice, viz.—"Preferred Opera to Her Husband." In the same paper we caught the accent of frantic pleading in this headline: "Sousa Asks for More Protection"—but, alack for romantic minds! it was not a forerunner of Mr. Gigli's "black-hand" scare, but only a copyright proposal.

Cure for Temperament

Someone had defined musical temperament "medically." Just what good this did, we can't say.

We were shocked almost simultaneously to learn that "—"'s Release Not Certainty." We hastened to allay a fear that the noted conductor had suffered a jail sentence for speeding. But, no! It was simply a contract from which he craved surcease.

Again we titillated romantically to

learn "Noted Diva a Wife Since April 15." People were much more dramatic about those things in the days when divorces were not so entertaining and when Bayreuth was simply *non plus ultra*. Then, nearby was the surprising notice: "Composer Stops Production of His Own Opera." This, we wager, has never happened before or since.

Somebody had just returned from abroad with glowing reports of two young singers named Mary Garden and Geraldine Farrar, and the editor was in a position to state positively that the Luisa Tetrazzini now creating such a stir over there was not really named Tipton.

The fact that Lillian Nordica had changed managers created almost as much fuss as if in a later day she had bobbed her hair!

Blue Laws Begin

Somebody had suggested a censor for the Capital's music. And this was long before they had dug up that statute against "immoral" melody.

Then there was the startling report of "Siegfried Wagner's Escape from Death"—it was back in that treacherous gas era!

Theodore Roosevelt's daughter had just been "snubbed" by Cosima Wagner, as a way of revenging the opposed American production of "Parsifal." International complications were "threatened."

Boito had been working for thirty years on "Nerone," and somebody wearily complained: "It isn't finished yet!"

Mme. Albani had "reconsidered her determination to retire."

And—yes—"Musicians" were beginning to "Collect Old Instruments." What a boon to the press agent!

Oscar Hammerstein had brought his Manhattan Opera choristers "to time" by "firing" those who had missed rehearsal. Whether the canny impresario put the others on piece rate we have no means of knowing!

F. O. B. Splinter

BROWN: "What'll you give me for my daughter's piano?"

Naybor: "Five thousand, sawed, split and delivered."

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and work, has not been given in this country so far as we know). "Manon Lescaut," Wallack's Theater, N. Y., May, 1898; at the Metropolitan, Jan. 18, 1907; (Puccini came to America for this premiere) "Bohème," Casino, N. Y., Oct. 10, 1898; "Tosca," Metropolitan, N. Y., Feb. 4, 1901; "Madama Butterfly," Garden Theater, N. Y., Nov. 12, 1906, by the Savage English Company; "Girl of the Golden West," (world-première), Metropolitan, N. Y., Dec. 26, 1910, (Puccini present). "La Rondine" has never been sung in this country. The "Trittico" had its world-première simultaneously in Rome and New York on Dec. 14, 1918; "Turandot," Metropolitan, Nov. 16, 1926.

???

Leading Tone

Question Box Editor:

Why is the "leading tone" so called? "DIATONIC."

Louisville, Ky., Dec. 2, 1926.

Because of its tendency in certain melodic and chordal progressions, toward the tonic.

???

Various Instruments

Question Box Editor:

1. Please describe the Musette and tell what instrument it closely resembles in tone-quality and where one may procure an instruction book? 2. What is a biffero and give its range also Flugelhorn? 3. Are these instruments chromatic? C. A. B.

Lakin, Kan., Dec. 1, 1926.

The Musette was an instrument of the bagpipe family consisting of two pipes and a drone, the air supplied from a leathern bag. The original compass was from about F on the first space to

A above the staff, but by the addition of holes it was increased from E on the first line to C above. There was also a small oboe without keys, generally in G, which had the same name. I doubt if you could obtain either instruments or instruction books now. 2. There is an organ stop called the "Bifara," but the only instrument of the kind is the Piffero, a sort of fife or primitive oboe. 3. The Flugelhorn is the key bugle. It is the only one of the instruments you name that has a chromatic scale.

???

Some Opéra-Comique Dates

Question Box Editor:

Can you tell me, approximately, when the following French light operas had their premières? "La Mascotte," "Giroflé-Girofla," "Orphée," "Mamzelle Nitouche," "Mme. Favart." O. J. J.

Newark, N. J., Dec. 3, 1926.

"La Mascotte," 1880; "Giroflé-Girofla," 1874; "Orphée aux Enfers," 1858; "Mamzelle Nitouche," 1883; "Mme. Favart," 1889.

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Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

In "The New World"

A correspondent has written to ask "the origin of that rather weird song that appears twice in the Scherzo, the third movement of the 'New World' Symphony." The Question Box Editor is unable to identify this, so he submits the inquiry to his readers.

???

How to Pronounce Them

Question Box Editor:

Will you please tell me how to pronounce the following names: 1. Claudia Muzio; 2. Ezio Pinza; 3. Bemberg; 4. Pourtales (author of life of Liszt); 5. Cimaraosa? WALTER H.

Augusta, Ga., Nov. 19, 1926.

1. "Clowd-yuh Mootsyoh," 2. "Eights-

yoh Pint-suh"; 3. Bemm-bairg; 4. Poor-tolless; 5. Tchee-mah-roh-zuh, accent on third syllable.

???

The First Opera House

Question Box Editor:

When and where was the first opera house built? WALLACE PRATT.

Boston, Dec. 2, 1926.

In Venice during the early years of the Seventeenth Century.

???

Puccini American Premières

Question Box Editor:

Please give dates and places of American premières of Puccini operas. "MIMI."

New York City, Dec. 4, 1926.

"Le Villi," Metropolitan, N. Y., Dec. 17, 1908; ("Edgar" the composer's sec-

WEAVER PIANOS

An Artistic Triumph
WEAVER PIANO COMPANY, York, Pa.

Manhattan's Week of Opera

[Continued from page 15]

can be bestowed. In her, at least, the Golden Age of singing lives once more! Mr. Lauri-Volpi was more than successful in the part of *Licinio*, both in singing and acting as well as in appearance, and Mr. Basiola as *Cinna*, which he sang for the first time here, displayed all the excellencies which one has come to associate with his work. Ezio Pinza was an impressive *Pontifex Maximus*, Margaret Matzenauer a dignified and vocally fine *Chief Vestal*, and Louis D'Angelo, the *Consul*. Tullio Serafin conducted, of course, and the dances were enlivened by solo bits by Lillian Ogden, Rita De Leporte and Arthur Mahoney.

J. A. H.

The Third "Magic Flute"

There was more life and vitality in the third performance of the newly revived "Die Zauberflöte" than there was in the first, and a more even stride. Arthur Bodanzky conducted with more of the Mozart afflatus, Marion Talley sang the music of the *Queen of the Night* with a closer approach to its requirements. Though still plainly miscast, Rudolf Laubenthal as *Tamino* was a little more successful in substituting lyric for dramatic utterance. Elisabeth Rethberg's *Pamina* was again a vocal benison. A change of cast brought Pavel Ludikar to the part of *Sarastro*, which he sang with the requisite dignity and a voice of attractive quality, though not of the traditional weight in low tones. Others in the cast were the same as at the previous performances. Additional familiarity with Serge Soudéikin's fantastic scenery led to a feeling that it was coloristically more successful than may have been credited at the time of the revival. The audience, if not one to set a record in the matter of standees, was liberal in its applause for all the principals, and particularly for Mme. Rethberg. O. T.

"Lohengrin" Again

"Lohengrin's" second appearance on the Metropolitan stage this season came on a popular-price night, Saturday, Dec. 4. Clarence Whitehill as *Tetramund* and Margaret Matzenauer as *Ortrud* made their reappearances, but the rest of the cast was different from that of the previous occasion.

On the whole, the second "Lohengrin" was a rough performance, with Artur Bodanzky and the orchestra doing their level best to goad the chorus and principals along. The orchestra itself was in a particularly good playing mood and alleviated in good measure some of the slipshod work on the stage.

Curt Taucher was the Knight of the Swan, and he expended great effort upon the singing of it. There were some moments of very agreeable song in Mr. Taucher's performance, but he was in taut voice, apparently, and not invariably on the key.

Elsa was intrusted to Marcella Roeseler, who, in her acting more than her singing, realized the emotional values of the part. Mme. Matzenauer's *Ortrud* lent a dash of brilliance to the general mixture, though she was very often inclined to be shouty. Mr. Whitehill was a bit hoarse, but even so made an exceedingly baleful *Tetramund*, in spite of a couple of very timid sword encounters with *Lohengrin*.

William Gustafson as *King Henry* and George Cehanovsky as *The King's Herald* completed the cast.

The performance improved somewhat as it wore on, however, except for an occasional lapse into laziness on the part of the chorus. S. M.

Verdi's Requiem

Giulio Setti's choristers shared with Conductor Tullio Serafin and four celebrated soloists, Elisabeth Rethberg, Merle Alcock, Beniamino Gigli, and Ezio Pinza, the burdens and the plaudits of a spirited performance of Verdi's "Mazzoni" Requiem at the Metropolitan Sunday evening. At this late date, there is no particular call for comment upon

the work itself, though it may be remarked that its obvious theatricality makes performances of it in an opera house by opera singers employing operatic methods—even the operatic whisper and the operatic sob—seem by no means inappropriate.

Sunday evening's performance was one of the best of recent years—also one of the most operatic. Maestro Serafin slighted no climaxes, overlooked no opportunities for sharp contrast. The Requiem had, in fact, all the vigor of a Serafin "Aida"—with or without the similarity of stage trumpeters. Mme. Rethberg sang with a reserve that was just a little foreign to this atmosphere, and there were moments when the listener suspected that Miss Alcock was thinking of Bethlehem and Bach—but both sang well. The emotionalism among the soloists fell chiefly to Mr. Gigli, who gave prodigally of it as well as of voice; and Mr. Pinza, whose tone was finely resonant when power was applied, but disposed to a vibrato in softer phrases that perhaps represents another instance of a singer from the Latin opera houses not fully adjusted to American vocal preferences.

The audience was enthusiastic over all, and had, in truth, four exceptionally beautiful voices to admire. With Mr. Setti himself in their midst to urge them on with becks of the head, the Metropolitan choristers sang with striking precision and all the vehemence Serafin asked of them. O. T.

New York Concerts

[Continued from page 19]

by Rienzi, in all of which Mr. Yon displayed complete mastery of the instrument as well as fine musicianship. G. E. B.

Alton Jones, Pianist

Few pianists so far this season have offered programs as well chosen as that which Alton Jones gave in Aeolian Hall on the evening of Dec. 5. Beginning with a group of Brahms, two Capriccios and one Intermezzo, Mr. Jones followed this up with Skryabin's Third Sonata, and then played Chopin's C Minor Etude, Op. 25, No. 12, and excerpts from a Cycle, "Pickwick" by Walter Niemann. The program ended with Dohnanyi's C Major Rhapsodie.

The impression one gathers from Mr. Jones' playing is one of excellent technique, backed up by sincere musicianship. There were points in his Brahms that one might take exception to, but questions of taste are not to be disputed. Mr. Jones' best playing was done in the "Pickwick" Suite which was an interesting work in itself. The sections played were the first, third, fourth and eighth, with the sub-titles of "Mr. Pickwick," "The Poetic Snodgrass," "The Sporting Winkle," and "How Mr. Weller Works His Mail-Coach." The last had to be repeated in response to loud applause. In the Dohnanyi, Mr. Jones displayed excellent and well-founded technique. All in all it was a very satisfactory recital and worth braving the raging elements to attend. J. A. H.

Friends Old and New

Save for one item the Friends of Music proffered a more than usually taxidermic bill at their concert last Sunday afternoon in the Town Hall. It is doubtless with the idea of securing fair play for the older and less voluble figures in music that Mr. Bodanzky listed two such worthy works as the Mendelssohn Overture, "Calm Sea and Prosperous Voyage" and the Weber Konzertstück. The first impresses today as one of the summer indiscretions of a too-well-nurtured composer; as a sort of glorified descriptive cinnema music, even though in the "grand manner." It was studiously, if perfunctorily, performed.

Nadia Reisenberg's conscientious performance of the Weber work won earned applause. The work has not the rich harmonic texture of some more modern concertos, despite its pianistic effect. It requires a more brilliant tonal equipment and dazzling virtuosity to lighten its rather naive diatonic cadences. Mr. Bodanzky's accompaniment seemed also to vary in pace and cohesiveness.

The best moments of the afternoon came in Ernest Bloch's Concerto Grosso, heard before this in New York under Mr. Koussevitzky and played in several American and European cities in the last year. Miss Reisenberg aided materially in the piano obbligato. Mr. Bodanzky's performance had great vigor and incisiveness, if less sensuous charm in the Dirge and the Pastorale than might have been desired. These two sections contain the cream of the work—revealing the folk-flair in the composer and his natural aptitude for original and intense utterance. The opening Handelian Prelude—though a remarkable feat in writing a sort of "perpendicular," massive music—and the finely sonorous fugal close seem by comparison a little academic. Did this quality entitle the work to performance by the Friends? R. M. K.

SAN CARLO CONTINUES SEASON IN NEW ORLEANS

Engagement Under Auspices of Civic Group Wins Active Support of Public—Noted Recitalists in Visits

NEW ORLEANS, Dec. 4.—The opening performance of the season, arranged by the New Orleans Civic Opera Association, recently attracted a large and fashionable audience to the Tulane Theater, as previously reported in MUSICAL AMERICA. Under its auspices, Fortune Gallo's San Carlo Opera Company presented "Tosca" with Bianca Saroya, Lorenzo Conati, and Franco Taffuro in the leading rôles. "La Traviata," "Andrea Chenier" and an outstanding performance of "Aida" were the offerings for the remainder of the week.

Three evenings of the week are on a subscription basis, and for these every seat in the house was sold some months ago. The other evenings are open to the public.

The local débuts of Clara Jacobo, soprano, and Coe Glade, contralto, in "Aida" were features. The engagement was to be of four weeks' duration. It has received enthusiastic support from the public.

Robert Hayne Tarrant presented Carlos Sedano, violinist, and the Elsie Janis Company in Jerusalem Temple.

The Philharmonic Society had for its opening attraction Claudia Muzio, soprano. More recently this group presented Shura Cherkassky, boy pianist, appearing in place of Josef Hofmann, who was unable to do so.

MARY M. CONWAY.

Holst's Birthplace to Honor Composer

LONDON, Nov. 29.—The town of Cheltenham, where Gustav Holst, composer, was born fifty years ago, is to celebrate the anniversary. According to the *Musical News and Herald*, a representative body of Cheltenham residents proposes to raise a subscription. Mr. Holst has been privately approached as to what form he would like this honor to take. He wishes that an orchestra visit Cheltenham and give a performance of his works, which he will conduct.

Orchestral Concerts

[Continued from page 9]

some of the most durable music that Respighi has yet produced. The craftsmanship with which the timbres of the various instruments are so carefully matched, though the style of the music borders dangerously on monotony at times, is still worthy of admiration.

Two of the Wagner excerpts were repetitions from Mr. Mengelberg's previous list devoted to the first of the Richards. The third, the "Lohengrin" Prelude, was the variant. These and the "Fingal's Cave" Overture were played in Mr. Mengelberg's best manner. S. M.

More Concertos

Ernest Schelling, pianist, and the Philharmonic Orchestra, Willem Mengelberg, conductor. The Town Hall, Dec. 4, evening. The program:

Concerto in A Minor.....Schumann
Concerto in E Minor.....Chopin
Variations Symphoniques.....Franck
Concerto in E Flat.....Liszt

Refreshingly cool and glistering, sturdy and confident, Mr. Schelling's playing of this, his second program of concertos, seemed to fit admirably three-quarters of the music which made up his list. The exception was, very definitely, the Schumann work, which shrinks abashed from such outspoken tactics. The Chopin, on the other hand, gained unexpectedly under the same treatment. It lost much of its mawkish, outmoded sentimentality and became an idealized display piece, most satisfying in its freedom from caramels and pink lingerie.

The most satisfying, in fact quite completely satisfying, was the Franck work, played brightly and with great dash. Liszt's bombastics gave Mr. Schelling plenty of opportunities for dexterous exposition of the keyboard's Roman candle possibilities.

Mr. Mengelberg's accompaniments were just about as perfect as seems possible. W. S.

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Chicago

Chicago Hears Ensembles and Soloists

Two Works by Chicago Composers on Bush Conservatory Orchestra List—Gordon Quartet Gives American Première of Fauré Work—Claire Dux Returns in Joint Recital with Efrem Zimbalist—Harold Bauer and Paul Kochanski Among Visitors

CHICAGO, Dec. 4.—Concerts have included considerable novelty. Though the week opened with a lighter schedule than usual, it soon made up in quality and variety for this fact. An outstanding event was the return of Claire Dux to the local concert platform, in joint recital with Efrem Zimbalist. Harold Bauer and Paul Kochanski were each heard in important programs. Among others heard were Edith Mason, Helen Traubel, Ruth Breton and Bruce Benjamin.

Ensembles included the Gordon String Quartet, which gave what was announced as the first American performance of Fauré's Quartet in E Minor. The Bush Conservatory Orchestra included two first-time works by Chicago composers in its concert.

Kochanski Returns

Paul Kochanski, who has not been heard here for a season or more, returned to the Studebaker on Nov. 28, listing the Bach Violin Concerto in A Minor at the head of a most interesting program. Among the compositions he introduced were Stravinsky's ingenious Suite on Themes by Pergolesi, the same composer's arrangement of the Berceuse from his own "Oiseau de Feu," and three Spanish songs, transcribed by Mr. Kochanski from the original version of Nin. In the group containing these there was also the recitalist's transcription of *Rosane's* aria from Szymanowski's "Le Roi Roger." Other interesting music completed a list which Mr. Kochanski played with impressive skill, fascinating treatment, and an enthusiasm which lost none of its effect for being of the loftiest musical kind. Pierre Luboshutz was the excellent accompanist.

Harold Bauer chose neglected works for his program in the Playhouse, given before an appreciative audience on Nov. 28. His own arrangement of Franck's Pastoral, the Bach Suite in A Minor, Haydn's Fantasia in C, a Mozart Sonata in A Minor, and Schumann's "Forest Scenes" were supplemented with a group consisting of Edward Royce's A Minor Variations, first played by Mr. Bauer; the Ravel "Ondine" and Chopin's Polonaise-Fantasia. Mr. Bauer was in delightful mood. His faultless taste had led him to music which he obviously played because of his own enjoyment, and not from a sense of duty toward mob predilection. He treated this interesting assortment to the inventive interpretative style so characteristic of him, and to a technically flawless performance which permitted all the details in a sensitively delineated conception to obtain the greatest possible degree of poetic implication.

Mason Uptown

The series of uptown concerts was continued in the Arcadia Auditorium Nov. 28 by Edith Mason, soprano of the Chicago Civic Opera, and the Edgewater Beach Hotel Orchestra. Mme. Mason included in her program the entrance aria from "Madama Butterfly," and music by Brahms, Debussy, Hageman, Gounod, Taylor and Frank St. Leger, conductor at the Auditorium. The

orchestra, led by Joseph Gallicchio, gave very pleasant performances of a variety of music, including the "Oberon" Overture, the ballet music from "La Gioconda," and, with the properly flavoured assistance of Roy Bargy, the "Rhapsody in Blue."

A large audience heard Cantor Mordecai Herschman on the evening of Nov. 28, when he appeared as soloist in the Auditorium with the Chicago Opera chorus in a program of music from the Jewish synagogue. The notable range and flexibility of Mr. Herschman's voice were in pleasant evidence. The chorus sang well under the direction of M. Machtenberg.

Jacques Amado used a tenor voice of good timbre in his recital in Kimball Hall Nov. 28.

Traubel Makes Début

The Musicians' Club of Women presented Helen Traubel, soprano, and Ruth Breton, violinist, in the Studebaker on Monday afternoon. Miss Traubel, new here, made known the quality of a superb soprano voice, report of which had preceded her to this city. Miss Breton, playing Turina's "The Poem of a Sanlucan Girl" for the first time in Chicago, impressed an appreciative audience with the directness, excellence and variety of her performance.

Bruce Benjamin, tenor, made his Chicago debut in the Goodman Theater Nov. 29, listing his songs chronologically, from the seventeenth to the twentieth century, and adding, in commemoration of his centennial, Beethoven's "An die Ferne Geliebte." Mr. Benjamin's voice is of virile and refreshing quality, and his use of it, while not always perfect on this occasion, was able to arouse his large audience to much enthusiasm.

Allen Spencer, member of the faculty of the American Conservatory, and a pianist of scholarly tastes and communicative style, was heard in his annual recital in Kimball Hall on Nov. 29.

Give Indian Program

Charles Sanford Skilton of the University of Kansas, whose "Suite Primitive" was introduced to Chicago by the Chicago Symphony last week, was heard in a lecture-recital on Indian music in Kimball Hall on Nov. 30, with the assistance of Edward F. Kurtz, violinist and composer. Mr. Skilton used the drum and bamboo flute, as well as the piano, to acquaint an appreciative audience with aboriginal melodies, as well with their adaption into the music of various American composers. His talk touched entertainingly upon a wide range of topics, and his singing of various Indian songs (with an almost native intonation!) met with the warm response of his hearers. Mr. Kurtz, who added a group of melodies from Indian sources to Mr. Skilton's address, also gave a performance of his own tone poem, "Parthenope," assisted at the piano by Ann Hathaway. Mr. Skilton's "Indian" Fantasy for organ concluded the program.

Abraham Haitowitsch, a blind violinist, was praised for the fineness of his tone, his accuracy and his possession of notable talent when heard in recital in Orchestra Hall on Nov. 30, with Joseph Brinkman accompanying.

Quartet Plays Well

The Gordon String Quartet gave the first program in its annual series of

three concerts in the foyer of Orchestra Hall on Wednesday afternoon. Preceding a performance of Mozart's Quartet in G Minor, the first American performance of Gabriel Fauré's E Minor Quartet, Op. 121, and the first performance of Daniel Gregory Mason's Variations on a Theme by John Powell gave great pleasure. The Fauré work has a characteristically luminous color and subtlety of melody, and was graciously played. Dr. Mason's Variations proved as direct in appeal as they were elaborate in treatment. The quartet, composed of Jacques Gordon, John Weicher, Clarence Evans and Richard Wagner, is now in its sixth season. Though its personnel was altered as recently as last season, the quartet has never played so beautifully as it does this year, with as fine an instinct for ensemble, as just a quality of tone, or as supple a style.

Rudolph Reiners, one of the Chicago Symphony's first violins, gave a recital in Kimball Hall, Nov. 30, playing the Schubert Fantaisie, and music by Tartinì, Wagner, Wieniawski, Chopin—all in arrangement—and Vieuxtemps. His skill is of the most commendable sort. More important was his demonstration of a genuinely violinistic gift of expression. He and his accompanist, Isaac Van Grove, were joined in a zestful and clean performance of Dvorak's Quintet by Carl Rink, Joseph Vieland and Walter Brauer, also of Frederick Stock's orchestra.

Claire Dux Reappears

Claire Dux, who formerly sang soprano rôles with the Chicago Opera, made her first local appearance since her marriage last August (to Charles H. Swift of this city), in joint recital with Efrem Zimbalist, in Orchestra Hall Dec. 1. Mme. Dux is one of Chicago's favorite artists, and has never been in more excellent voice, or in a more appealing mood, than on this occasion. A large and fashionable audience found much to enjoy in a performance which revealed throughout the profound simplicity and the engaging versatility of this singer's gift in the interpretation of lieder. To songs in German and English, Mme. Dux added numerous extras. Frederick Schauwecker was her able accompanist.

Mr. Zimbalist played the Hubay Violin Concerto in G Minor and a miscellaneous group with the phenomenal technic and in the idiomatic style by which his following in Chicago has been retained, despite the rarity of his appearances here. Emanuel Bay was his excellent accompanist. After numerous extra numbers, Mr. Zimbalist took a final bow in his overcoat. Applause continued for four or five minutes thereafter.

New Works Heard

The Bush Conservatory Orchestra, led by Richard Czerwonky, gave its first concert of the winter in Orchestra Hall Dec. 2, at which Brahms' Second Symphony received a performance which was by no means to be judged according to student standards. In smoothness and beauty of tone, in flexibility, phrasing, proportion and spirit, this masterpiece had an uninterruptedly fine performance, of a sort to give pleasure even to the most ardent admirer of one of the greatest as well as one of the most profound composers Germany has produced. The Overture to "The Magic Flute," and Smetana's "Moldau" respectively began and closed the program. Two interesting items included in the concert were Rowland Leach's "Maximus, the Watchman," with Herbert Miller, baritone of the Bush faculty, as soloist, and Edgar A. Brazelton's "Nature" Suite. These composers, on the Bush faculty, conducted their own music.

Dawn Hulbert, soprano, sang in the W. W. Kimball Company's regular recital series in Kimball Hall yesterday noon.

EUGENE STINSON.

Schubert's Income Tax Small, Says Writer

FRANKFORT, Nov. 25.—Computing the sums which Schubert gained from his music, Dr. Erich Deutsch of Vienna, comes to the conclusion that they were small. In a recent article in the *Frankfort Gazette*, this writer calculates that in the fifteen years before the composer's death, he received a total of 11,488 marks for his labors. This amounts in present-day exchange rates to about \$2650. It would make Schubert's average yearly income a little more than \$175—which, even in a day of low prices, was miserly reward for his immortal songs and chamber music.



PITTSBURGH POST
NOV. 9, 1926
Twentieth Century Club.

By HARVEY GALT.
Eleven o'clock in the morning and the sun on high and some people hated music, the Twentieth Century Club and Margery Maxwell in particular. Why should any one have to listen to a soprano on a nice Monday morning when the golf balls might be running wild.

Filled with hate and a "show me" attitude we went down to the opening of the Twentieth Century Club series. "Aha," said we as the aboriginal Italian group started, "there's another here. Lord, how long before lunch?" And then came the German and if Margery Maxwell was rather peaked and pale in her Italian she was gorgeous in her German, and by the time she got to her French foursome, we'd have just as soon have stayed at the Twentieth Century Club for lunch and taken a chance on the chicken croquet they always serve there.

In other words Margery Maxwell is a soprano who can take your mind off yourself and for a moment she can make you forget that noisier of indoor sports, self-pity. She is an accomplished singer, brilliant and beautiful. Her voice is pleasantly mellowed and her control of mezza-voce a thing to be admired.

This was demonstrated in Massenet's "L'opuscule" (the pianissimo epic which deals with the love-life of a coquette), a song which, by the way, we commend to any singer who thinks she can sing mezza-voce.

There was a magnificent outpouring in Lenormand's "Quelle Souffrance," one of her best songs, and a remarkable piece of edged phrasing in Sculo's "Mandoline." Delibes' "Les Filles de Cadix" were those ancient Spanish girls charmingly waited and very fetching. Campbell-Tipton's "Crying Water" was a poignant thing and Kathleen Manning, whoever she is, had two of the most delightful sketches we have heard in a long time in the Piano bits. "The Lamplighter" was a joy and Miss Maxwell gave it an infectious reading. Pearl Curran's "Life" was so much feminine blah and as to Harry Burleigh's "Heaven," that was probably the worst thing that has been sung here since the Negro has been discovered. Miss Maxwell had absolutely no conception of the song.

In her German songs she was supreme. Schumann's "Auftrag," with its pianistic figures, was a magnificent thing. Eric Korngold's "Marietta's Lied" with its pianissimo passages was the outstanding song of the evening. Carl Mitchell at the piano drove away the Monday morning blues. He was especially commendable in the Delibes and Korngold numbers. It was a request return for Margery Maxwell and a capacity audience was present to greet her. We hope she returns every year, as there is not a pleasanter girl on the concert stage.



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LOS ANGELES GIVEN CONCERTS OF CHARM

Philharmonic Players, Mary
Lewis and Elman Quartet
Heard

By Hal Davidson Crain

LOS ANGELES, Dec. 4.—Distinguished visiting artists and local musicians have vied for public favor in the last week. Capacity audiences heard Mischa Elman and his string quartet, and Mary Lewis, Metropolitan Opera soprano. The Sunday afternoon concert of the Los Angeles Philharmonic Orchestra, under Walter Henry Rothwell, and a joint recital by Virginia Flohri and Robert Hurd completed the list of meritorious attractions.

The magic name of Mischa Elman attracted, on Nov. 25, what was probably the largest audience that ever heard a chamber music concert in Los Angeles. Judging from the reception accorded Mr. Elman and his confrères, the more intimate form of music has gained many staunch adherents. Three quartets comprised the program; Haydn's in D Minor, Beethoven's in E Flat and that of Tchaikovsky in E Flat Minor. The ensemble showed a fine balance, despite the fact that the tonal excellencies of Mr. Elman's associates could scarcely obscure the luscious quality of his playing. The audience was quick to sense the high artistic merits of the group, and gave Mr. Elman repeated recalls, which he shared with his associates, Edwin Bachman, William Schubert and Horace Britt.

Miss Lewis was greeted by an enthusiastic audience on the occasion of her first recital in Philharmonic Auditorium on Nov. 29. She again revealed a sensitive and developing musicianship and a commendable use of her attractive voice. Not all her songs were wisely chosen from an interpretative viewpoint. The quiet depth of Schubert's "Du bist die Ruh" was not fully sounded, but Miss Lewis sang Brahms' "Die Mainacht" in commendable style and with appreciation for its text. She was more at home in a French group, and English numbers were charmingly sung. Arias by Mozart, Gounod and Massenet gave her hearers an idea of Miss Lewis' operatic attainments, one from "Thais" being especially deserving of mention. Lester Hodges was the accompanist. His work was of a high order.

The "popular" concert of the Philharmonic on the afternoon of Nov. 28, brought ovations for several Californians. Ilya Bronson, solo 'cellist of the orchestra, was soloist, playing Lalo's Concerto in D Minor. He surmounted the technical difficulties with ease, maintaining a rich quality of tone throughout. For an encore, he played Popper's "Memoire," with harp accompaniment by Alfred Kastner.

The novelty of the program was the work by a resident of San Diego, Nino Marcelli, whose suite, "Araucana," was awarded first prize in the American composers' contest conducted by the New York Stadium Concerts in 1923. The work is descriptive in character, depicting episodes in a legend of the Araucanians.

Musical Art Quartet Acquires Stradivari Instruments

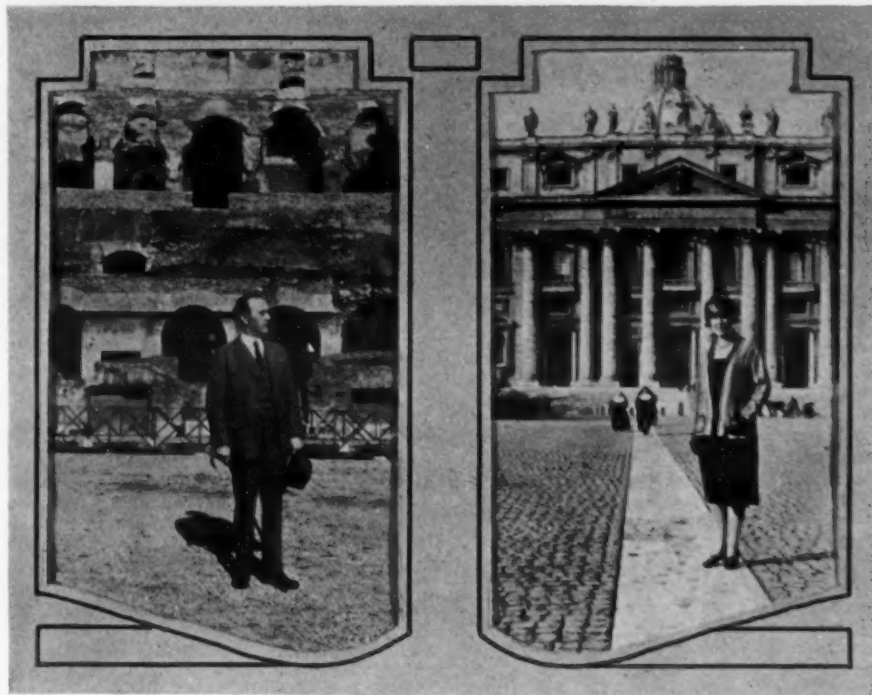
New York's youngest string quartet, the Musical Art Quartet, which made a successful debut in Aeolian Hall on Oct. 26, has now become a Stradivari ensemble. That is to say, all the players will use instruments made by the famous Antonio Stradivari. This is made possible by Felix M. Warburg, whose purchase of two violins, a viola and cello is said to have approximated \$175,000. The Quartet will use the instruments at its next New York recital, on Dec. 30. The famous "Titian" violin, which cost Efrem Zimbalist \$33,000 and a special trip to Europe in 1923, is among the four. The others are the "Macdonald" viola, made in 1701 and brought here from Scotland; the 'cello, "La Belle Blondine," brought from Spain, and a violin made in Stradivari's "red" period.

canian Indians in Chili, where the composer spent his early childhood. The colorful features of the work were finely drawn and the composition made a favorable impression. The Gavotte from "Mignon" and excerpts from "Die Meistersinger" and "Tannhäuser" completed the program. There was plenty of applause for Mr. Rothwell and his men, and a hearty ovation for William A. Clark, Jr., founder and sole supporter of the orchestra.

The joint appearance of two popular Los Angeles singers suffered the mis-

fortune of coming on a rainy night, which, however, failed to dampen the ardor of those who braved the elements to go to the Auditorium on the evening of Nov. 26. Mr. Hurd is program manager of KFI radio station, where Miss Flohri is one of the featured soloists. She displayed a light high voice of attractive quality in songs of diversified appeal. Mr. Hurd sang tenor solos with commendable style and worthy vocal attributes. The assisting artists were Will Garroway, pianist, and J. J. Gilbert, flautist.

Arriving Home, Gunster Begins Winter Tour



FREDERICK GUNSTER, tenor, returned recently to America on the Leviathan, after a two months' absence in Europe, and left immediately to begin his tour of the southern states. He will be away from New York until just prior to his recital in Aeolian Hall, Feb. 11. The tour, on which Mr. Gunster was accompanied by Mrs. Gunster, was made

largely as a vacation trip, prior to the beginning of a busy winter season. Mr. and Mrs. Gunster spent the larger part of their time in and around Naples, visiting Paris and Rome for a few days prior to sailing. Above, Mr. Gunster is seen inside the Coliseum, Rome. Mrs. Gunster is photographed in front of St. Peter's.

WOMEN ARTISTS APPEAR

Faculty Members of Cleveland Institute to Give Program

CLEVELAND, Dec. 4.—Women teachers at the Cleveland Institute of Music will be featured at the regular monthly faculty recital on Dec. 10.

Roberta Felty, of the piano department, will be presented at this concert as a soloist. Miss Felty joined the Institute this season, coming from Springfield. In addition to her solos, there will be an interesting list of sonata and trio music. Charlotte De Muth Williams, violinist, will play, as will also Ruth Edwards, pianist, and Rebecca Haight, 'cellist.

On the program are Brahms' Trio in C Minor, Prelude, Chorale and Fugue by Franck, and the Sonata in G Minor of Debussy.

The eleventh lecture in the comparative arts course will be given at the Institute on Wednesday. Arthur Shepherd will lecture on Frederick Shepherd Converse and Honegger, and will illustrate with excerpts from Converse's "Elegiac Poem" and Honegger's "King David."

United States Marine Band Completes Nine-Weeks' Concert Tour

WASHINGTON, Dec. 8.—The United States Marine Band has returned to Washington after its fall tour of nine weeks through the east and middle west. The band gave two concerts each day of the nine weeks, a total of 126 performances. A. T. M.

Flonzaleys Play in Houston

HOUSTON, TEX., Dec. 4.—The Flonzaley Quartet was presented in the Scot-

ROCHESTER APPLAUDS WEINER CONCERTINO

Goossens Leads Novelty With
Vas as Soloist—Re-
citals Please

By Mary Ertz Will

ROCHESTER, Dec. 4.—The Rochester Philharmonic Orchestra, Eugene Goossens conducting, was heard in a delightfully interesting program on the afternoon of Dec. 2 in the Eastman Theater. The high point on the program was what was announced as the first performance in America of the Concertino for piano and orchestra by Leo Weiner, with Sandor Vas as soloist. Mr. Vas' impeccable technique made the performance one of the most delightful heard here in a long time. Weiner is a classicist with a "modern" understanding. His structural logic, harmonic skill and orchestral beauty pervaded the work. The themes are his own and not drawn from native folk-tunes. Mr. Vas, Mr. Goossens and the orchestra were given a decided ovation by the audience, which was large and very cordial.

There were also two "first performances in Rochester"—Ravel's second suite from "Daphnis and Chloe," given with a chorus of mixed voices as provided by the composer, which added greatly to the atmospheric effect, and Rossini's Overture, "The Siege of Corinth."

The symphony, admirably played, was Mozart's in E Flat, and the opening number was the Prelude to "The Flying Dutchman."

The second of the Series Concerts took place on Dec. 2, at the Eastman Theater before a sold-out house. The artists were Tito Schipa, tenor, and Toscha Seidel, violinist. Both received many recalls, and were very generous with their encores.

A concert for the benefit of the Physicians' Home fund was given at Convention Hall last Saturday evening, by Marie Sundelius, soprano; Edwin Hughes and Jewel Bethany Hughes, New York pianists; Giulio Nardella, Rochester tenor, and Emanuel Balaban, of the Eastman School of Music, as accompanist. The listeners were most enthusiastic. The singers received many recalls. Mr. and Mrs. Hughes' two-piano playing was delightful. Mr. Balaban's accompaniments were, as usual, best.

Son of Late Gervase Elwes Marries

LONDON, Nov. 25.—Richard Elwes, son of the late Gervase Elwes, the English singer who was killed in a train accident on a concert visit to America several years ago, was married to Freya Sykes, daughter of Lady Sykes, at Westminster Cathedral recently.

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BOSTON, Dec. 6.—The People's Symphony opened its seventh season in Jordan Hall, its new headquarters, on Sunday afternoon, Nov. 28. Stuart Mason was the conductor, and Dorothy George, mezzo-soprano, the soloist. The program was as follows:

Overture to "Fidelio".....Beethoven
Aria "O Mio Fernando" from "La Favorita".....Donizetti
Trois Petites Pièces Montées.....Satie
Symphony No. 4.....Tchaikovsky

The excellent acoustic properties of Jordan Hall set off very favorably the orchestra's playing. Mr. Mason drew a fine quality of tone from his instrumentalists. His beat was firm, flexible and authoritative, while his readings were vital and imaginative. The musicians played with elasticity and responsiveness. Miss George sang her aria charmingly, though handicapped by an illness which prevented her from singing a group of songs scheduled later in the program.

The Boston Philharmonic Orchestra gave its fourth concert in Mechanics Hall on Sunday afternoon, Nov. 28. Ethel Leginska appeared in the three-fold rôle of conductor, pianist and composer. The men of the orchestra offered their services free as a grateful testimonial to Miss Leginska. The program was as follows:

Overture, "Der Freischütz".....Weber
Piano Concerto in A.....Mozart
"Les Préludes".....Liszt
March Funèbre from "Quatre Sujets Barbares".....Leginska
Marche Slav.....Tchaikovsky

As conductor, Miss Leginska again revealed her ardent, sweeping temperament and her musicianly command over her orchestra. As pianist, she gave a sparkling and delicate performance of the Concerto. As composer, she showed a power for imaginative writing and mood painting. A very large audience joined the orchestra in paying tribute to Miss Leginska's untiring efforts.

Koussevitzky and Cortot

The Boston Symphony gave its seventh pair of concerts in Symphony Hall on Dec. 3 and 4. Alfred Cortot, pianist, was the soloist. Serge Koussevitzky conducted. The program was as follows:

Overture to "Leonore" No. 3.....Beethoven
Piano Concerto No. 5.....Beethoven
"Pictures at an Exhibition" (arranged for Orchestra by Ravel).....Moussorgsky

Mr. Koussevitzky's reading of the Beethoven Overture was his first at the regular subscription concerts. Needless to say, he wrung all the concentrated

Music Week Medal Winners Will Participate in Concert

A concert which will enlist gold medal winners of the last three years in the contests of the New York Music Week Association will be given early next year. The winners will appear in ensemble numbers under the direction of a noted orchestra conductor. Rehearsals, according to Isabel Lowden, director, and Walter Stoffregen, president of the Gold Medal Winners' Club, began on Nov. 26. The program for the concert includes two piano ensembles, of eight pianos each, and a large string ensemble. There also will be two or three smaller numbers. The association's five-part syllabus now is being distributed. The new office of the association is in the Knickerbocker Building, 152 West Forty-second Street.

drama out of the work. The orchestral dressing of Moussorgsky's piano pieces suggested by Mr. Koussevitzky to Ravel, proved again a very satisfactory work. Mr. Cortot gave a brilliant performance of the "Emperor" Concerto, charging it with commanding breadth, vigor and sweep.

The first of the series of Tuesday afternoon concerts by the Boston Symphony was given on Nov. 30. Each of Mr. Koussevitzky's programs is devoted to the music of a national school. For this concert, music by German composers was performed. The program was as follows:

Overture to "Leonore," No. 3.....Beethoven
Prelude and "Liebestod" from "Tristan and Isolde".....Wagner
"Till Eulenspiegel".....Strauss
Symphony No. 4.....Brahms

Recitals Are Notable

The second of the Wolfsohn-Wetterlow series of Symphony Hall concerts, heard on Nov. 29, was given jointly by Maria Kurenko, soprano, and Louis Cornell, pianist. Mme. Kurenko sang with lovely quality of tone and displayed notable agility and purity of intonation in her coloratura songs. Mr. Cornell proved an able pianist, equipped with a fine technique, a firm rhythmic sense and a broad understanding of his music.

Helene Diedrichs, pianist, made her Boston debut in Jordan Hall on Nov. 30. Her program included works by Beethoven, Bax, Franck, Szymanowski, and Chopin. Miss Diedrichs' playing excelled in many respects. Her tone is beautiful and sympathetic, and her technique of ample proportions. She plays musically and with warmth of imagination.

Under the management of John P.

Samuels, Paul Bregor, pianist, and Laning Humphrey, baritone, were heard in joint recital in Repertory Hall on Nov. 30. Mr. Bregor acquitted himself with more than ordinary distinction, revealing an excellently developed technique and a beautiful singing tone. There is much spirit and dash in the style of this young player. Mr. Humphrey possesses a baritone voice of exceptional quality, and sings with an earnestness and emotional fervor that bespeak much promise.

Clara Rabinovitch, pianist, gave her second Boston recital in Jordan Hall on Dec. 1. In a program by Respighi, Couperin, Rameau, Schumann, Ravel, Bartók, Samuel Gardner and Infante, Miss Rabinovitch displayed uncommon powers of virtuosity. Her greatest playing was done in Chopin's B Flat Minor Sonata, of which she gave an heroic reading. She brought vital intensity and rhythmic sparkle to much of her music.

George Perkins Raymond, tenor, sang in Jordan Hall on Dec. 4. In songs by Brahms, Schubert, Schumann, Weber, Wolf, Watts, Ireland and Carpenter Mr. Raymond proved himself an able interpreter well versed in technical skill and in artistic presentation. His voice is of agreeable quality and of wide range. A sudden indisposition suffered in the midst of one of his numbers halted the concert; but after a short recuperative rest, Mr. Raymond continued and did his best singing. Celius Dougherty played exceptionally beautiful accompaniments.

The Prelude Club, Naomi Hewitt, president, held a musicale in the Hume piano studios on Tuesday morning, Nov. 23. The program, devoted entirely to the compositions of Heinrich Gebhard, pianist, and played with admirable musicianship by the composer, consisted of his "Romance Elégiaque," Gavotte, Slumber Song, "En Valsant," "Love Poem," "Harlequin's Serenade," "Voices in the Valley," Etude-Cascades and Waltzes for two pianos. In the last, he was assisted by Elizabeth Perkins, talented pupil. Mr. Gebhard's compositions are striking in their melodic expressiveness and harmonic richness. They were enthusiastically applauded.

HENRY LEVINE.

Germaine Tailleferre Wed to Ralph Barton

THE marriage of Germaine Tailleferre, French composer and pianist, and Ralph Barton, artist, took place recently in Connecticut, according to an announcement made last week by Mr. Barton. The marriage followed an acquaintance of only three weeks, the musician and the artist having met, said Mr. Barton, at a musicale arranged by Alfred Knopf, New York publisher. Miss Tailleferre has visited the United States several times in the last few seasons, to appear as soloist in concerts of her works. She first came to public attention as a member of the famous "Group of Six." In America, her works have been given by the Boston Symphony, the Philadelphia Orchestra, the New York Philharmonic and modernist societies. Mr. Barton is best known for his droll caricatures. This is his fourth marriage.



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"Her diction in whatever tongue she elects to employ might well be the despair of many artists.

"Her method of interpretation is strongly individual and possesses a potent spell for hearers of sensitive fancy. She never does anything that can offend the most fastidious taste. Hers is a sincere and self-effacing art."—W. J. Henderson in N. Y. Sun.



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Milhaud Returns for Concert Tour, Playing Compositions from His Pen

(Portrait on front page)

AN apostle of polytonality from Gallic shores, Darius Milhaud recently returned for another visit to America. He will make an extensive tour, visiting several chapters of Pro-Musica in various cities. Mr. Milhaud began his engagements with an appearance as soloist in his Ballade with the New York Symphony on Dec. 5. He was scheduled to play in the world-première of his Fantasy for piano and orchestra, "Carnaval d'Aix" with the New York Philharmonic on Dec. 9 and 10.

Mr. Milhaud has been active in composition since his latest visit to the United States in the season of 1922-23. At that time he conducted the now non-existent City Symphony of New York and also appeared as guest leader with the Philadelphia Orchestra, giving in both cases some of his own works. Another tour was announced for 1923, but was postponed.

In the last few years several new compositions by Milhaud have been made familiar to the United States. The Swedish Ballet in its American visit gave his "L'Homme et son Désir." Meanwhile, in the autumn of 1923, his early opera, "La Brébis Egarée," was produced in Paris with success. The Diaghileff Ballet Russe during the next season gave his satirical ballet on the

frivolous life of Deauville, "Le Train Bleu." His Sixth, or "American," Symphony was given in New York last season by Pro-Musica. The world-première of his opera, "Les Malheurs d'Orphée," at the Monnaie in Brussels last winter was an important event.

Meanwhile Mr. Milhaud has written several operas which have not yet been produced. These are of a condensed and intimate nature. "Le Pauvre Matelot," which is scheduled for performance by the Paris Opéra-Comique, has four soloists and takes forty minutes to perform. He has also composed an opéra-bouffe, "Esther de Carpentras."

Mr. Milhaud was born in Aix-en-Provence in 1892. He was a pupil of the Conservatoire under the late André Gedalge, Widor, d'Indy and Leroux. He won the Prize Lepaule in 1915, but, owing to the outbreak of the war, was prevented from going to take up his study in Rome. He was for two years active as secretary to the French Legation in Rio de Janeiro, where he secured, among other works the inspiration for his "Saudades do Brazil." He first came into prominence as a member of the French "Group of Six." His principal works include also the musical farce, "Le Boeuf sur le Toit"; the symphony "Springtime"; the futuristic ballet, "Le Creation du Monde"; the cantata, "Le Retour de l'Infant Prodigue," and numerous chamber music and other works.

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Contest to End Travels of "America, the Beautiful"

IT was not merely to stage one more contest that, as previously announced in *MUSICAL AMERICA*, the Presidents' Assembly of the National Federation of Music Clubs decided to offer a prize for the best setting of Katherine Lee Bates' poem, "America, the Beautiful." Composers in several countries have sensed the musical possibilities of the verses, but none has set them with absolute success.

In order to stimulate the creation of a completely suitable musical dress for the words, the Assembly, through Mrs. William Arms Fisher, national chairman, announces the following conditions for the contest:

"The contest is open to every native-born American musician, regardless of his residence.

"The setting of 'America, the Beautiful' is to be for mixed voices in hymn-form and in vocal range and character fitted for mass singing.

"The judges are to be men of national reputation and will be instructed to award the prize of \$500 only to a truly noble setting of the text worthy of adoption as a hymn for the nation.

"The contest closes on Tuesday, March 1, 1927.

"Manuscripts are to be sent to the chairman of the contest, Mrs. William Arms Fisher, 362 Commonwealth Avenue, Boston.

"All manuscripts must be in ink, carry a *nom de plume* and be accompanied by a sealed envelope containing the full name and address of the composer with postage for its return.

"Contestants are limited to a single unpublished setting, but at the request of Miss Bates, revisions by the composers of their published settings will be considered.

"The prize setting is to be without any copyright restriction whatever and may be freely printed and freely performed.

"The announcement and presentation of the award will be made in Chicago, Thursday evening, April 21, 1927, at the banquet of the Past Presidents' Assembly, when the hymn will first be sung. On the following evening it will be sung in Chicago by a thousand trained voices as the climax of the singing biennial of the National Federation of Music Clubs."

Its Long Career

"America, the Beautiful" has had a long and varied history. The inspiration for the poem came to Miss Bates in the summer of 1893, when she was in Colorado teaching at a summer school. With a group of friends she climbed Pike's Peak.

"It was then and there," she writes now, "as I was looking out over the sea-like expanse of fertile country, spreading away so far under those ample skies, that the opening lines of the hymn floated into my mind. When we left Colorado Springs the four stanzas were penciled in my notebook, together with other memoranda of my trip in verse and prose. The Wellesley work

[Miss Bates was then, as she is now, professor of English literature of Wellesley College] soon absorbed time and attention again. The notebook was laid aside, and I do not remember paying heed to these verses until the second summer following, when I copied them



Photo by Buchanan

Katherine Lee Bates

out and sent them to the *Congregationalist*, where they first appeared in print July 4, 1895."

Silas G. Pratt was the first to set the hymn to music. Since then it has been sung to various old tunes and to many new ones, no single one having won universal acceptance. It is sung in Australia with that country's name substituted for America. It is sung in Canada with the refrain, "O Canada"; in Mexico with "Mi Mejico." It has been sung most commonly to the hymn tune known as "Materna," written some forty years ago by Samuel Ward. More than sixty attempts, in fact, have been made to give "America, the Beautiful" a suitable setting, but not one can be said to have succeeded.

Kansas City Artists Impress Audiences

KANSAS CITY, MO., Dec. 4.—Laura Townsley-McCoy, lyric soprano, has convinced audiences on various occasions that she is a decided acquisition in musical circles here. Her fine dramatic gift, combined with a responsive voice, particularly impressed a large audience in Horner Hall recently. In her program, in which she avoided hackneyed numbers, she had the valuable assistance of Mrs. James Elliott, at the piano. Duncan Stewart, young violinist, recently of Josef Borisoff's studios in New York, was heard in a benefit recital in Ivanhoe Auditorium recently. Mr. Stewart's playing of a difficult program portends an interesting future, and his choice of Mrs. Frederick Shaw, as accompanist, was a wise one. Laura Townsley-McCoy was heard as assisting artist. B. L.

Fujiwara Concert is an Event of Honolulu Season

HONOLULU, H. I., Nov. 27.—Yoshie Fujiwara, Japanese tenor, recently arrived in Honolulu on his fourth international tour on his way to United States mainland cities. He gave a semi-public recital at the home of Mr. and Mrs. J. P. Erdman, where he sang operatic arias, English, Spanish and Japanese songs, accompanied at the piano by Florence Booco Johnson, of Honolulu.

Talented Children Heard in Terre Haute Recitals

TERRE HAUTE, IND., Dec. 4.—A recital of unusual interest because of the youth of the performer was given by Helen Frederick, pianist, aged fourteen, pupil of L. Eva Alden, under the auspices of the Congregational Guild. She played

a difficult program of numbers by Mozart, Scarlatti, Schumann, Rachmaninoff, Staub, Chopin and Guion with a maturity which astonished musicians present. Emotional depths reached in certain numbers were unusual in so young a performer. Emerson Van Cleave, violinist, accompanied by Ruth Patton, gave excellent assistance. Another Alden pupil, Helen Eggleston, aged ten, was heard in recital recently. Helen Gerdink, child soprano, accompanied by Deneta Fae Sankey, another talented child, assisted with a group of folk-songs.

CHATTANOOGA CONCERTS

Church Choir and Two-piano Recital Bring Artistic Pleasure

CHATTANOOGA, TENN., Dec. 4.—Two very excellent concerts have been given in Chattanooga recently—one amateur and one professional.

The Choir of St. Paul's Episcopal Church, led by the organist, Blinn Owen, was heard in excerpts from "Il Trovatore," including the principal solos and two choruses—the Anvil Chorus and the Miserere. The concert was given in the Auditorium Theater. The soloists were Charles Pless, *Manrico*; Kenneth Wolfe, the *Duke*; Mrs. E. T. Bozenhard, *Azucena*, and Dava Selma, *Leonora*. All acquitted themselves very creditably. The chorus was powerful and effective. Mr. Owen gave particular care to dynamic effects, and the singing of the thoroughly trained choir brought enthusiastic applause from the large audience. The opening number was by a male quartet consisting of Charles Pless, first tenor; John O. Carter, second tenor; Kenneth Wolfe, first bass, and James Verhey, second bass.

The duo pianists, Manuel and Williamson, were heard in concert in the Chattanooga Auditorium. Their playing on harpsichords and pianos was very artistic and entertaining. The audience was enthusiastic and encores were in demand. No concert of this character has been heard in Chattanooga in very many years, and the young players received many congratulations at the conclusion of the program.

HOWARD L. SMITH.

Bangor Enthusiasts Brave Storm to Hear Beethoven Program

BANGOR, ME., Dec. 4.—In spite of a heavy storm that extinguished electric lights and temporarily crippled the electric car service, an appreciative audience attended the all-Beethoven concert recently given by the Schumann Club, under the direction of Dorothy Brown Dean, supervisor of music and violinist, in the home of Mrs. Thomas G. Donovan. Those taking part in the "candle-light service," besides the chairman of the evening, were Anna Strickland, soprano; Barbara Whitman and Mary Hayes Hayford, pianists. J. L. B.

Dallas Hears Soloists at Symphony's Opening

DALLAS, TEX., Dec. 4.—The Dallas Symphony, Paul Van Katwijk, conductor, appeared in the initial concert of the season Sunday afternoon, Nov. 21, in Fair Park Coliseum. The orchestra was greeted by an audience of 2500.

Celeste Morton, soprano, and Evan Evans, baritone, were the soloists. Mrs. Morton sang the Bird Song from "Pagliacci," which is admirably suited to her voice. Mr. Evans' offering was the Toreador Song from "Carmen," with orchestra. Mrs. Morton sang to piano accompaniment by Elizabeth Gay Jones.

The tone quality of the orchestra showed decided improvement, especially in the bass section. The string work was admirable and the brass has eliminated a tendency to stridency, noticed at times last year. Mr. Van Katwijk has done heroic work in the past two years.

The program was as follows: Overture to "Euryanthe"; "Finlandia" and "Valse Triste," by Sibelius; "Slavonic" Dance in A Flat, Dvorak; "Idyll" and "Kermesse," by Van Katwijk; "Reverie du Soir" and Military March, Saint-Saëns; Overture to "Russlan and Ludmilla," and the vocal numbers already mentioned.

Analytical program notes added much to the enjoyment of the occasion.

Arthur L. Kramer is president of the Dallas Symphony Society, and much of the success of the orchestra is due to his indefatigable zeal.

CORA E. BEHREND.

CINCINNATI RECITALS

Lecture and Program of Composer's Works Among Noteworthy Events

CINCINNATI, Dec. 4.—The Woman's Musical Club, Mrs. Philip Werthner, president, gave a delightful program on the afternoon of Dec. 1 at the home of Mrs. Theodore Worham.

Dan Beddoe, accompanied by Florrie P. Williams, of the Cincinnati Conservatory, gave a recital under the auspices of the National Cash Register Company, Dayton, on Nov. 28.

Dr. Edgar Stillman Kelley spoke on "How Music Is Made" before the Lillian Aldrich Thayer Music Club on Nov. 27.

A recital of compositions by John Carlyle Davis was recently given at the Wyoming Woman's Club. The program included "Winter Fantasy," "Studies in Picturization and Emotion," and a sonata for piano and violin, which Mr. Davis will play in New York soon.

Berlin Opera Subvention Increased

BERLIN, Nov. 27.—The Berlin Municipal Opera has this autumn asked for an additional subvention. The amount granted above that formerly received is 477,160 marks, or about \$109,746.

San Antonio Admires Art of Albert Spalding

SAN ANTONIO, TEX., Dec. 4.—Albert Spalding, American violinist, drew a large audience when he appeared in recital in the Municipal Auditorium recently, the third artist in the All-Star Series. Mr. Spalding's art has greatly developed since he played here six years ago, and his hearers left no doubt of their acknowledgment of the fact in the sincerity of their praise. His choice of program was also commended. Included was the Tartini Concerto in A; Mendelssohn's Concerto; works by Bach, Sarasate and Wieniawski. Frescobaldi's "Pastorale Gentile," edited by Samuel Gaines, was a favorite, and Cecil Burleigh's "Fairy Sailing" had a repetition. Schubert and Chopin numbers arranged by the artist were also given. André Benoist was a faultless accompanist. Gen. Paul B. Malone introduced Mr. Spalding. G. M. T.

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Wherein Harriet Ware, Composer, Announces Herself a Publisher

MANY a startling announcement has been made over the tea table, many a mighty problem solved. Why! a certain Prince (the story comes from a very good source) did all his wooing of a certain Princess over the tea table and it was the very happiest match in all the history of the kingdom. But that was a royal tea table with royal tea and royal bread and butter and royal cakes and royal cherries that the Princess plopped ever so fondly into the Prince's mouth and so, of course, it's beside the point.

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Harriet Ware

think, on a concert program. There is 'French Lilacs' and 'Consolation' and a Christmas song, very simple, rather like a folk-song. There will be too among these first things I'm putting out a suite for piano called 'Mountain Pictures,' which will comprise three concert numbers—'The Valley,' 'White Birch Trees,' 'Cathedral Pines'—and on Jan. 1 I shall have ready a trio for violin, 'cello and piano and an ensemble number, 'Paul to the Corinthians' for voice, violin, 'cello and piano.

"People are going to have a chance to hear these songs over the radio Dec. 14 when, I am told, some 10,000,000 will listen in. Harold Van Duzee will sing them and Irva Glass, a soprano. Mr. Van Duzee is from Minneapolis. I am, too, that's rather a coincidence."

But she is many miles from Minneapolis now, many miles from the New Jersey farm, from which she moved this fall. She is working as she has never worked before, at her home, composing, at her office, running to and from the printer's. She has become all of a sudden, this not too rugged-appearing person, Harriet Ware Publishers, Inc.

E. A.

CURTIS FACULTY MEMBERS HEARD IN RECITAL LISTS

Carl Flesch and Benno Moiseiwitsch
Play in Philadelphia Institution—
Sing Troubadour Songs

PHILADELPHIA, Dec. 4.—Carl Flesch revealed his artistry for students of The Curtis Institute of Music on Dec. 1, in an enjoyable recital. For the fourth concert given this season by faculty members, Mr. Flesch selected as his opening number Brahms' Sonata in G for violin and piano. Harry Kaufman was at the piano. The program included also the Mozart Concerto in A, and six compositions heard in Philadelphia for the first time, the Handel-Flesch "Pastorale," "Te Deum" and "Marcia," the Chopin-Gallico Mazurka in A Minor, the Schubert-Gallico Hungarian March and the Schumann-Gallico Novelette.

Arriving in mid-November on the Majestic, Moriz Rosenthal, who this year is associated with Josef Hofmann in the piano department of the Curtis Institute, began auditions immediately for the specially selected students whom he personally will instruct.

Benno Moiseiwitsch, Russian pianist, was the artist at the third faculty recital given for the students in the auditorium of the school. Bach's Prelude in C, Beethoven's Sonata in C and a group of Chopin Etudes, the Ballade in F Major and the Impromptu in F Sharp composed the first part of the program. Shorter compositions by Debussy, Stravinsky, Palmgren and De Falla concluded the concert.

Songs of the ancient troubadours which were copied from rare manuscripts in European libraries were sung to a harp accompaniment recently to illustrate a lecture upon the art of the troubadours. The talk was one of a series of twenty-seven in a course of comparative arts sponsored by the school. Prepared originally by Dr. Jean B. Beck, professor of romance languages at the University of Pennsylvania, now

abroad engaged in research, the notes were read by Elbert Lenrow, an instructor in comparative literature. The songs used were "The Lark" by Bernard de Ventadour, "Elégie" by Rambaut de Vaqueyras, "Belle Doctte," by an unknown composer, and a May song by Morriot d'Arras. Benjamin Groben, a pupil of Mme. Charles Cahier, was the singer, and the harp accompaniment was played by Caspar Reardon, a student of Carlos Salzedo.

Milton Symphony Begins Eighth Season
with Jules Falk as Soloist

MILTON, PA., Dec. 4. — The Milton Symphony, beginning its eighth consecutive year under the leadership of E. Hart Bugbee, gave a program on Nov. 23 in the Milton High School Auditorium. Jules Falk, violinist, appeared as the soloist. Mr. Falk played the Wieniawski Concerto in D Minor, and pieces by Cui, de Koven, Gillet, Burleigh, Valdez and Hubay. Clarence Fuhrman played piano accompaniments. The orchestra was heard in Grieg's first "Peer Gynt" Suite, "Cortège du Sirdar" from Ippolitoff-Ivanoff's "Caucasian" Sketches, the Overture to "Norma" and music from "Faust." The orchestra was greeted by an audience of over 1200, the largest and most enthusiastic in its history.

Carlos Zelaya Plays on Stop-over in Honolulu

HONOLULU, H. I., Nov. 27.—Don Carlos Zelaya, Nicaraguan pianist, appeared in concert in the Princess Theater, recently, under management of Ralph Julian MacBrayne. He was assisted by four local artists, Vernon Robinson, organist; Jose Fieraert, violinist; Lydia Koloio, soprano, and Raymond Kinney, tenor. Mr. Zelaya was in Honolulu on his way to Australia, where he has a thirty weeks' engagement with Williamson and Tait.

Bellini Ceremony Held in Birthplace

CATANIA, Nov. 25.—This Sicilian city recently celebrated solemnly the fiftieth anniversary of the occasion when the body of Vincenzo Bellini was brought here from Paris. An imposing cortège, in which were artistic and civic groups, took its way from the Piazza del Municipio to the birth-house of the composer. Here a monument will be erected by the government, according to a recent decision. After orations had been made, the throng went to the Cathedral to lay a laurel wreath on Bellini's tomb.

DAYTON SERIES OPENED

Cincinnati Symphony Has Münz as Soloist—Piano Recital Given

DAYTON, Dec. 4.—The opening of the seventeenth orchestral season by the Cincinnati Symphony, under Fritz Reiner, on Nov. 29 was a notable feature of the local program. The large audience was unusually enthusiastic after Mieczyslaw Münz had finished his solo, Liszt's Piano Concerto in A Major, which he played with clean technic.

The orchestral program was pleasing. The magnetic Mr. Reiner could have presented nothing more charming than the Moussorgsky's prelude to "Khavanschina." Debussy's "La Mer" had a sympathetic treatment by Mr. Reiner and his men, and delighted the hearers. "Thus Spake Zarathustra," by Strauss, found least favor with Daytonians. Weber's Overture to "Der Freischütz," on the contrary, met with special response. Patricia O'Brien was the local manager. Paul Katz, a young Dayton violinist, is in the first violin section this year.

For the orchestral concert, Mrs. Harry E. Talbot, who has just returned from a tour with the Westminster Choir, of which she is the president and sponsor, entertained a number of guests in her box at the Victory Theater. Others entertaining guests in their boxes were ex-Governor James M. Cox and Mrs. Cox, and Mr. and Mrs. Will I. Ohmer.

Alverda Sinks, Dayton pianist, gave a recital on Dec. 1 before a representative audience. Opening with the Mendelssohn Prelude and Fugue in E Minor, she played MacDowell's Sonata "Tragica" most admirably, and groups by Chopin and Debussy. An especially interesting number was Ernest Hutcheson's "Caprice," Op. 11. Miss Sinks is one of this pianist's pupils.

H. EUGENE HALL.

Crooks Engaged for Städtische Oper

Richard Crooks has been engaged by Bruno Walter, general director of the Städtische Oper, Berlin, and will make his debut in "Lohengrin" next September. The tenor will also appear as

Pinkerton in "Madama Butterfly," and as Cavaradossi in "Tosca." Other leading rôles for him are under consideration. In connection with these operatic appearances, Mr. Crooks will also appear in concerts and recitals on the continent, particularly in Germany and Austria.

HOLST AND DEBUSSY FEATURED BY STOCK

"Planets" and Nocturnes Contrasted in Chicago Program

By Eugene Stinson

CHICAGO, Dec. 4.—After a Milwaukee concert Monday, and an appearance Tuesday in the series given in Mandel Hall for the University of Chicago, the Chicago Symphony, led by Frederick Stock, met its regular week-end subscribers yesterday afternoon and this evening, playing the following program:

Sixth Concerto.....Bach
"The Planets".....Holt
Three Nocturnes: "Clouds," "Festivals," "Sirens".....Debussy
Prelude to "Lohengrin".....Wagner
Bacchanale, and Finale to the Overture to "Tannhäuser".....Wagner

In "The Planets," it is Mars who is most effectively portrayed. Yet the suite as a whole is the work of a highly ingenious musician, whose fabrication of instrumental and harmonic device is bold but unflinchingly sound. Best of all, perhaps, the work bears no marked suggestion of any other writer.

"The Planets" is not, indeed, nearly so sensitive or beautiful an exercise in impressionism as are the three Debussy Nocturnes. Of these, the third had not been presented by the orchestra before, and for it Mr. Stock employed sixteen severely vested Chicago singers who vigorously voiced the siren song for the sake of any unbound *Ulysses*, minus wax in his ears, who might be present. The orchestra's graphic performance of the three exquisite works was very enjoyable.

Wagnerian selections are among Mr. Stock's most gladly applauded showpieces, though what he demonstrates in them is the superb efficiency of his orchestra rather than any desire on his own part for personal acclaim. The Bach concerto, played by two sets of violas plus 'cellos and basses, was delightful.

On Thursday afternoon, Mr. Stock explained and conducted the first of two performances of his December program for children, listing Chabrier's "Marche Joyeuse," the Allegro Moderato from the "Unfinished" Symphony, Liadoff's "Baba Yaga," Moussorgsky's "Ballad of Chickens in their Shells," Grainger's "Shepherds Hey," the Tarantelle from Rubinstein's "Costume Ball" and "Under the Linden" from Massenet's "Alsatian Scenes." In the obbligator to the last named, Alfred Wallenstein, 'cellist, and Robert Lindemann, clarinetist, were heard.



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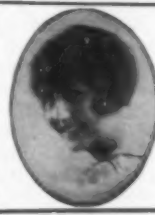
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Mr. Kraft will be in Florida latter part of February. There are a few available dates.

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CHICAGO, Dec. 4.—The fourth week of the Chicago Civic Opera brought the first performances this winter of "The Barber of Seville," "Cavalleria Rusticana" and "Pagliacci."

"The Barber" was sung on Thursday evening by Toti Dal Monte and Charles Hackett, with Richard Bonelli making his first local appearance in the title rôle. The Mascagni-Leoncavallo double bill was presented at a special performance, the leading rôles being taken by Rosa Raisa, Eide Norena, Aroldo Lindi, Fernand Anseu and Cesare Formichi. Repetitions composed the remainder of a well-attended schedule.

Garden Repeats "Katiusha"

Mary Garden repeated her moving performance in "Resurrection" on the evening of Nov. 27, having the assistance of Fernand Anseu, Cesare Formichi and a large cast which included such capable members of the company as Maria Claessens, Helen Freund, Clara Shear, José Mojica, Antonio Nicolich and Desiré Deffrère. Miss Garden's *Katiusha* is one of her most comprehensive achievements. Roberto Moranzoni's conducting of Alfano's score is a revelation of what art lies at his command. Under his bâton performances are sure to have a refined co-ordination between the stage and the orchestra pit.

At the special matinée of Nov. 28, Rosa Raisa repeated her vigorous and effective impersonation of *Maliella* in "The Jewels of the Madonna" and was admirably assisted by Forrest Lamont, whose voice has grown in beauty of tone over the summer, and by Augusta Lenska, who lent her opulent mezzo-soprano to the rôle of the *Mother*. Giacomo Rimini was a buoyant Camorrist leader, though his singing does not yet measure up to the Auditorium's best standards. The complex ensemble included many able singers, Mr. Mojica, Lodovico Oliviero, Mr. Nicolich, Ana Hamlin, and Lorna Doone Jackson among them. The ballet, headed by Serge Oukrainsky, contributed its characteristic dances in the third act. Mr. Moranzoni's conducting emphasized the lyric quality of Wolf-Ferrari's score without impeding its dramatic effect.

Second "Tristan"

"Tristan and Isolde," repeated on Monday evening for the first time since its revival in the first week of the season, provided Elsa Alsen with her second appearance as *Isolde* this season. Charles Marshall was once more the *Tristan*, singing valiantly according to a style which is not fundamentally Wagnerian. Cyrena Van Gordon was a satisfying *Brangäne*. Richard Bonelli sang *Kurwenal* with a nobility of style and a power of declamation which suggested natural endowment for Wagnerian rôles. Alexander Kipnis, by no means willing to permit the rôle of *King Marke* to sink into mere routine, ardently employed his splendid bass voice in an elocutionary delivery of his affecting lines. An excellent ensemble was provided by other singers, including Mr. Mojica, Mr. Deffrère and Mr. Rappaport. The performance moved more briskly than at the previous hearing. Giorgio Polacco conducted.

Mme. Alsen's performance was noble to the last item. Her impersonation is contrived with so much dignity and so much appeal that it deserves to rank among the finest *Isolde's* Chicago has heard.

An Original "Figaro"

Mr. Bonelli's performance in "The Barber of Seville" provided one of the most interesting features as well as the only novel one, in a sparkling, though often helter-skelter, stage action. Mr. Bonelli made a youthful, sprightly *Figaro*, and, as in all of his preceding characterizations, achieved genuine individuality. He was inclined to purify both the score and the stage business of the grosser additions to which the rôle has been subject, and in spirit and workmanship was nearer the true mood of the comedy than many participants have been. The entrance aria was sung with splendid ease and volubility; patter in

the aria and in recitatives in subsequent scenes was accomplished in a manner which lost none of its effectiveness for being animated more for the sake of the original spirit than for his own reclaim. Mme. Dal Monte was brilliantly arch and amusing as *Rosina*. She sang with satisfying adeptness, dazzling quality of tone and, it seemed, with a greater elasticity of vocalism than last season. For the Lesson Scene she used Benedict's "Carnival of Venice" with phenomenal mastery and to the delight of a crowded audience. The earlier aria and the ensemble work were naturally of the finest musicianliness and beauty.

Mr. Hackett sang the florid rôle of *Almaviva* with amazing brilliance and accuracy. A great favorite at the Auditorium, he has never displayed his vocal prowess so admirably as on this occasion, and his acting was up to its usual mark of easy effectiveness. Virgilio Lazzari spared no efforts to make of *Don Basilio* an immense success, being aided by a fine vocal skill and a resourceful sense of travesty. Vittorio Trevisan's *Bartolo* has always been a masterpiece, and it was hugely enjoyed Thursday evening, the first gust of merriment which greeted him merely upon his entrance in Act I continuing spontaneously throughout a delightfully adroit and genial performance. Mr. Trevisan's mastery of the *buffo* style is nowhere so conclusively shown as in his ability to preserve character and comic effect when he is the passive partner in an amusing situation. Maria Claessens was the *Bertha*; Lodovico Oliviero, *Fiorillo*; Gildo Morelato, the *Sergeant*, and Eugenio Correnti *Ambrosio*. The male chorus was adequate.

Roberto Moranzoni, conducting, conciliated the more conservative element in his audience by preserving an outline of pure proportions in the orchestra pit, while events ran high upon the stage.

"L'Amore" and "Jewess"

Miss Garden made her last appearance until the première of "Judith" early in the new year, at Tuesday's repetition of "L'Amore dei Tre Re," singing as *Fiora*, at the height of her powers, with a fresher and more voluminous tone than previously this season, and acting with an impassioned spirit which carried the second act to a superb conclusion. In this scene Mr. Lazzari, as *Archibaldo*, achieved the magnificent success he has never failed to win in one of the best impersonations the Auditorium offers. Fernand Anseu was most acceptable, as usual, in the part of *Avito*, and Giacomo Rimini was the *Manfredo*. Mr. Oliviero and others had their regular parts. Mr. Moranzoni conducted eloquently.

The repetition of "The Jewess" on Wednesday evening brought applause for Mme. Raisa, Charles Marshall, Edith Mason, José Mojica and Alexander Kipnis, as the big quintet, as well as for the reanimating services of Henry G. Weber in the conductor's stand, and for the delightful ballet headed by Serge Oukrainsky.

Brilliant Double Bill

The favorite double bill of "Cavalleria" and "Pagliacci" proceeded brilliantly last night, with Mme. Raisa as a splendid *Santuzza*, singing excellently and acting with great dramatic abandon. Mr. Lindi, impersonating *Turiddu* for the first time in his career, acquitted himself well, pleasing a crowded audience with the beauty and smoothness of his voice, and by an impetuous action. He was received with especial welcome after the opera had been brought to an effective conclusion under Mr. Moranzoni's unusually expressive conducting. Lorna Doone Jackson, who has a beautiful voice and an admirably developed sense of the stage, made *Lola* an unusually interesting part. Desiré Deffrère was well cast as *Alfo*, and Maria Claessens capably acted the rôle of *Mamma Lucia*.

For "Pagliacci," Eide Norena was chosen as the *Nedda*, and a brilliant one she proved to be, ornamenting the rôle with her gracious presence, a fine taste in costuming, and a surprisingly effective inventiveness of business which brought certain scenes to a much higher level of interest than is usually achieved.

Vocally she was as refreshing as histrionically, and sang throughout the opera with a fullness and variety of tone which was of the greatest resourcefulness and skill. The Ballatella was joyously applauded.

Mr. Anseu accomplished his usual fine success as *Canio*, and met with his customary ovation after the "Lament." Mr. Formichi was the masterly vocalist he always is, and made an interesting character sketch of *Tonio*. Mr. Deffrère was useful as *Silvio*, and Mr. Mojica, indispensable to the company, was the *Beppe*, acting with grace and singing excellently. Mr. Weber conducted with exactly the briskness and nervous vitality the score requires, and in this performance, as in past ones, gave evidence of that conspicuous talent for his profession which has made him so valuable a member of the company. The chorus sang with special interest in both works.

This afternoon's repetition of "La Bohème" was beautifully sung by Edith Mason, Irene Pavloska, Antonio Cortis, Luigi Montesanto, Virgilio Lazzari, Giovanni Polese, Vittorio Trevisan and others, under Giorgio Polacco's leadership, as before. EUGENE STINSON.

AID ART WITH DONATIONS

Junior Friends are Friends in Deed to Many Musicians

CHICAGO, Dec. 4.—The Junior Friends of Art, a society of young Chicagoans, headed by Olga Menn, have recently donated \$3000 to various organizations for the aid of Chicago music. A gift of \$1000 was made to the Chicago Civic Opera. The remainder of the sum has been distributed in scholarships to various schools, for the assistance of talented pupils who stand in need of special aid. The disposal of these scholarships is in line with the society's endeavor to help artists in every possible way, and is a regular part of its fall program.

The Junior Friends of Art, founded four years ago by Miss Menn, is composed of some 300 members. They meet twice monthly to discuss music, painting, sculpture, literature and other arts. Scholarships have been placed at the Chicago Musical College, the American Conservatory, the Gunn School, the Muhlmann School, with Francesco Daddi, Anna Morgan, the Grace Hickox dramatic art studios and the Art Institute.

Among the awards already granted are those won by Elvera Cedargreen, under Herbert Witherspoon, at the Chicago Musical College; Cornelia Vermass, under Karleton Hackett, at the American Conservatory, and Claude Giras, under Adolf Muhlmann, at the Muhlmann School.

Kurenko Engaged by Chicago Opera

Maria Kurenko, Russian coloratura soprano, has been engaged by the Chicago Civic Opera Company for three performances. She will sing in "Lucia di Lammermoor" with this organization in Boston on Feb. 5 and on Feb. 8 will be heard in "The Daughter of the Regiment," a rôle which she has just learned.

"Jewess," Not "Jewels"

Owing to a typographical error, a performance of "The Jewess" recently given by the Chicago Civic Opera Company was referred to in the issue of Nov. 27 as "The Jewels of the Madonna."

Cherniavsky Trio Heard in London

The Cherniavsky Trio returned to London and appeared in a recital at the Queen's Hall on Nov. 29. According to a cable dispatch from the British capital, the concert was attended by a most cosmopolitan audience and was a complete success. The artists have recently completed a tour of thirty British cities.

Bucharest Opera Gives "Roi d'Ys"

BUCHAREST, Nov. 14.—"Le Roi d'Ys," given as a novelty at the Bucharest Opera, impressed Rumanian listeners favorably. The concerts of recent weeks have included three appearances of the French conductor, Rhené-Baton. He gave as novelties Honegger's "Pacific 231" and Ibert's "Escales," and these were so much applauded that they were repeated in a second concert.



SURVEY OF EUROPEAN ACTIVITIES



"The Way of Emerald" Has Monnaie Première

BRUSSELS, Nov. 20.—While preparations are going forward at La Monnaie for the first hearing in the French tongue of Puccini's "Turandot," that theater has given the first performance anywhere of a lyric comedy in four acts, "The Way of Emerald," by Auguste de Boeck. The book is by Max Hautier, who took as his subject a novel by Eugène Demoldier.

The title is symbolic of the road of sacrifice which the artist must pursue to reach the highest goal. The action takes place in the seventeenth century. Kobus Barent, a young Dutch painter, has an unhappy romance with a Spanish coquette, Francesca. The first part of the opera is taken up with a somewhat conventional and realistic treatment of his infatuation and rebuff at her hands, when she prefers wealthier suitors.

The artist, in despair, wanders broken-hearted into a church in Amsterdam. As the hymns of Easter are heard, he sees above the altar a vision of his native town, his home and his parents, waiting for him at the end of a long emerald road.

The final act shows him, ragged and a prodigal, returning there to find rest. At the close an orchestral treatment of much beauty elaborates the theme of an old folk-tune, a lullaby which has haunted him through his wanderings. Sentimental though it be, the theme has a wide appeal.

The composer shows himself in this score primarily an orchestral writer, the symphonic element predominating at the expense of the vocal and dramatic. The best part of the music is that which uses folk-material of simplicity and charm. The scene in the church is particularly effective.

Considerable enthusiasm was expressed at the première, there being the usual recalls for the composer. The chief roles were taken by Mme. Landy and M. Gallins.

Paris Hears Novelties by Leading Orchestras

PARIS, Nov. 24.—Questions on the future of French music were raised by Léon Vallas in his recent series of lectures on "Musique, vivant," relates Paul Le Flem in *Comœdia*. He asks in particular, "Where is the young school heading?" After breaking with the past and undergoing a strong infection with Stravinsky-itis, some composers are making an "about-face" and are seeking a one-line simplicity, no longer revelling in harmonic complexities. Others are going back to the eighteenth century for inspiration—and even further, to Bach, the clavecinists and the early Italians. But tendencies are various, and, he concludes: "The art of today and tomorrow depends not on schools, but on solitary genius."

Recent novelties given in Paris have hardly served to prove the existence of any such master figure. In a recent week there were a number of "first-times." The Concerts Pasdeloup gave "Shéhérazade," three melodies for voice and orchestra, by Paul Pierné, based on verses of Tristan Klingsor. These were elegant trifles, of Oriental suggestion, clearly orchestrated, and sung with ability by Mme. Matha.

The Lamoureux forces brought out an unpublished score, "Panorama," by Emile Goupil. Inspired by lines of Chateaubriand, in which the poet likens his memory to a natural scene, this is a soberly colored work, rather thickly orchestrated, and with slender melodic material carefully elaborated.

Another new item for Paris was an orchestral suite drawn from the incidental music by Francis Casadesus for the medieval drama, "Bertrand de Born." The three selections, "Canso," "Planh" and "Bagpipers," are picturesque—the second being a doleful melody sung by the cello to bell effects in the accompaniment, and the last a remarkable scoring of an old Scotch theme. This work had a quite marked success.



The Theater des Westens, Where the Italian Marionettes Are Giving a Novel Series

Berlin Hails Polish Tenor-Phenomenon at Opera and New Works of Interest in Concert Fields

BERLIN, Nov. 24.—The operatic bills in recent weeks have been rather uneventful, save for the local première of Puccini's "Turandot" at the Municipal Opera. This was a success, although the stage designs rather gave the impression of cramped space. The singing cast was capable, though not outstanding. Bruno Walter's conducting held the chief merit of the event.

The introduction to local audiences of the young Polish tenor, Jan Kiepura, who came from Vienna preceded by very glowing reports of his powerful voice, was eagerly awaited. He made his début at the Municipal Opera as the Duke in "Rigoletto," quickly substantiating his reputation for one of the most remarkable natural organs of the day, with, however, very elementary knowledge of phrase and practically no dramatic feeling. Yet no one can fail to see a brilliant future for the twenty-four-year-old artist. In his second appearance—in "Tosca"—he was considerably more in his element. His concerts have drawn throngs and he has given many encores.

At the State Opera there has been a second performance by Anne Roselle, a singer from America, who won additional favor in "Madama Butterfly," with Grosevsu as Pinkerton and Friedrich The Theater des Westens has been the

scene of a new series of performances by the Teatro dei Piccoli, an Italian marionette theater directed by Vittorio Podrecca. The chief item on the lists recently was a legendary opera, "The Sleeping Beauty," by Gian Bistolfi, with music by Respighi. The action on the stage is accompanied by hidden singers. Among the vocalists heard were the coloratura soprano, Lia Podrecca, and the lyric tenor, Giacomo Mancini. Several other musical features included a Negro acrobat number (enacted by puppets) to a ballad, "The Three Thieves." Hilarious also was a scene of a mad piano virtuoso! This individual reached his funniest contortions when he tried to play the accompaniment to the "Rigoletto" Quartet in perfect time with the singers.

New Jarnach Work

In the concert hall, the Philharmonic gave a novelty in Philipp Jarnach's "Morgenklangspiel"—which is built on somewhat precious principles, but proved an interesting example of modernism, as led by Furtwängler.

Lula Mysz-Gmeiner, lieder singer, had a devoted following in her recital at the Beethoven Hall. Interest lay in some "first-time" numbers by Respighi.

In the same field, the distinguished art of Elena Gerhardt impressed again, with the expert assistance of Coenraad V. Bos at the piano. Vladimir Horowitz, pianist, was another recent recitalist of superior gifts.

A most unusual performance of Beethoven's Ninth Symphony was given by a mixed chorus and the Philharmonic Orchestra, under Ernst Kunwald. The soloists included Lotte Leonard, who will visit America for the first time next spring.

The long-awaited public début here of Respighi was made with the Friends of Music. The leader of this group, Heinz Unger, gave the composer's "Belfagor" Overture, the lyric cantata, "Primavera," and the Piano Concerto, with the composer as soloist. The last-named work, given in America last year, impressed local hearers as rather monotonous in its spirit, perhaps because of the attempt to revive an old church idiom. The composer was warmly fêted.

A novelty furnished forth the program given by the local branch of the International Society for New Music—Ernst Toch's String Quartet, Op. 34, played by the Novak-Frank Quartet. This held much difficulty for the performers. It is the respectable product of an earnest and gifted artist, but it lacks the living force of spontaneous creation.

Gieseking Plays New Toch Concerto

DÜSSELDORF, Nov. 21.—Walter Gieseking recently played here a new concerto for piano and orchestra by Ernst Toch. The pianist found congenial material in the new work of modern leanings, and had a cordial reception.



Jan Kiepura

Schorr as *Shorpless*. Maria Müller was heard in "Der Freischütz" as *Agathe*, not quite reaching the heights of her *Euryanthe*, but singing for the most part beautifully.

D'Albert's "The Golem" Makes Frankfort Entry

FRANKFORT, Nov. 24.—The latest opera of Eugen d'Albert, the veteran pianist and composer, based on the old folk-legend of "The Golem," had a considerable success with the public at its recent première here.

This was, perhaps, attributable to the strikingly dramatic nature of the story, as shaped into a workable libretto by Ferdinand Lion, who supplied the book for Hindemith's "Cardillac." The story has been familiar in its dramatic version in many countries. In sixteenth century Prague the Jews have been oppressed by the ruler, and a deliverer is sought. By the aid of a mystic cabala, the breath of life is conjured into a monstrous figure, which, however—like tyrants commonly—becomes in time a menace. The final vanquishment of the Golem by a little child, who plucks the life-giving star from his breast, is somewhat freely altered in the new textbook, which has a love theme of charm interwoven.

The reception was particularly enthusiastic after the second act, when d'Albert was called for many times. Nevertheless, lacks in the work, musically, were not to be denied. Like many of the composer's scores, which have succeeded the relatively forceful "Tief-land," the music is a composite of many familiar methods. It impresses rather as the product of erudition than of invention, though it has a pleasing modern color. The inner lyric impulse is not especially strong, and the dramatic moments fail to grip the imagination sufficiently. The opera will probably, however, win currency in German theaters. The production was carefully staged.

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Boston Activities

Dec. 3.

"Overnight, a Rose," a song by Percy F. Hunt of the New England Conservatory faculty, was sung from manuscript at a recital by Frederic Joslyn, baritone, in Jordan Hall, Nov. 28. This concert was complimentary to the Conservatory and its friends. Harold Schwab, '22, organist of All Souls' Church, Lowell, was the piano accompanist. George W. Chadwick's "As in Waves Without Number" was heard again. Also on the program were several Negro spirituals arranged by Charles F. Manney, as well as music by Gluck, Handel, Mozart, Strauss, Elgar, Lully, Gounod and Massenet.

Constance McGlinchey, pianist, will be the feature artist on the program presented by the Chromatic Club at its regular monthly morning musical in the Copley-Plaza, Jan. 4. Miss McGlinchey will give a recital in Aeolian Hall, New York, Dec. 18. Later she will be heard in a Jordan Hall recital here.

Piano pupils of Edward Whitlow gave an interesting musicale in his Medford Hillside Studio on Nov. 26, before an appreciative audience. A feature of the program was the playing of "My First Gavotte" for piano by Mona Logofet, the composer of this piece, who is eleven years old. Other pupils heard were: Leona Peterson, Robert Samuelson, Agnes Bowes, Esther O'Rourke and Gladys Connelly.

Edith Bullard, soprano, head of the vocal department at Wellesley College, illustrated Edward Burlingame Hill's lecture on "Early Italian Songs" at Harvard University recently. Miss Bullard was also soloist at the dedication of the new Congregational Church in Wollaston, Mass., on Nov. 20.

Louis Cornell, pianist, will appear in recital at Buffalo, on the evening of Dec. 7, under the Wetterlow Musical Bureau, Inc.

The Myrtle Jordan Trio, Elsie Byron, violinist; Mildred Ridley, 'cellist, and Myrtle Jordan, pianist; with Louise Beinhardt, mezzo-soprano, and Charles Pearson, bass, appeared at the musicale given by the Chromatic Club at the Copley-Plaza, Tuesday morning, Nov. 30. Bernice Vinal accompanied Miss Beinhardt, and Margaret Richardson acted in a like capacity for Mr. Pearson. There was a large audience and the artists were cordially received.

W. J. P.

Dohnanyi Plays Contest Music for Audience in Newark

NEWARK, N. J., Dec. 4.—An audience of music lovers and students, many of them holding the printed music before them and taking notes on the performance, heard Ernst von Dohnanyi play

the selections required of contestants in the scholarship auditions sponsored by L. Bamberger & Co. The large auditorium of South Side High School was filled, and enthusiasm ran so high that the famous pianist added half a dozen encores to the printed program. The required selections, which Mr. Dohnanyi played with superb artistry, were: Class A, Beethoven's "Appassionata" Sonata and Bach's C Sharp Prelude and Fugue from the "Forty-Eight"; Class B, Bach's Two Part Invention in E Minor and Beethoven's Sonata, Op. 49, No. 1. To these the artist added the Bonn master's "Für Elise." The Bach numbers were greeted with an outburst of applause that bespoke the keen appreciation of the listeners. The second half of the program included two of Mr. Dohnanyi's rhapsodies and several other numbers. The recital was preceded by introductory remarks concerning the scholarship contests by Spaulding Frazer, chairman of the committee in charge. P. G.

MILWAUKEE EXTENDS WARM HAND TO FAVORITE TENOR

John McCormack Fêted at Auditorium in List Including Bantock Works—Blind Violinist Applauded

MILWAUKEE, Dec. 4.—Four thousand persons came to the auditorium to hear John McCormack, in a concert under the sponsorship of Marion Andrews.

Opening with old classics, Mr. McCormack gave a demonstration of truly artistic singing. Two fine songs by Bantock, settings of Chinese verses, were of interest. There were also a number of old favorites, which brought demands for encores, liberally granted. Edwin Schneider, the accompanist, played solo groups.

A large audience recently in the Pabst Theater heard Abraham Haitowitch, blind violinist. Mr. Haitowitch played with remarkable fluency. Grieg's Sonata in F, the Corelli-Tartini-Kreisler Variations, Sinding's "Old Melody" and Burleigh's "Moto Perpetuo," Hubay's "Zephyrs and Sarasate's "Gypsy Airs." There was much applause.

C. O. SKINROOD.

SYMPHONY IN PROVIDENCE

Koussevitzky Conducts Boston Forces in Fine Concert

PROVIDENCE, R. I., Dec. 4.—The Boston Symphony, under Serge Koussevitzky, gave a concert that will go down in Rhode Island history as one of the finest musical achievements this city has been vouchsafed. This concert was heard in the Albee Theater, as the second in the orchestra's series. The program embraced Beethoven's "Egmont" Overture and Third Symphony, the preludes to "Lohengrin" and "Die Meistersinger," and the first suite from Rousset's "Padmavati."

An audience which filled the spacious auditorium, said to seat upward of 2500, was thrilled by the matchless beauty and power of Mr. Koussevitzky's conceptions and by the quality and virtuosity of the ensemble. It is difficult to imagine a finer performance of the "Eroica" than that given by the Bostonians. Great beauty of tone and compelling rhythmic force distinguished the Wagner numbers. More than a passing word of praise is due M. Laurent for his exquisite flute playing in the "Lohengrin" Prelude. N. BISSELL PETTIS.

Teachers Entertained by Tuesday Club in San Antonio

SAN ANTONIO, TEX., Dec. 4.—Music teachers in the public schools were recently tendered a third annual reception by the Tuesday Musical Club in the St. Anthony Hotel ballroom. A program was furnished by the teachers under the direction of Lula Griesenbeck, supervisor of music in the public schools. Taking part were Alice Delery, Gertrude Berry, Tip Thomason, Anne Carsner, Francis de Burgos, Olga Heye and Anna Longwith. The Teachers' Chorus, directed by Mrs. Griesenbeck, sang with skill and charm. Lucy Banks was an efficient accompanist. Mrs. Eli Hertzberg, president of the club, addressed the teachers, praising them for their musical work despite the arduous duties of the classroom. G. M. T.

FORT WAYNE, IND.—The Mexican Tipica Orchestra was heard in the Shrine Auditorium recently by an appreciative audience.

Poetry and Music Are Uniquely Expounded by Laura Huxtable Porter



Laura Huxtable Porter

BOSTON, Dec. 4.—Laura Huxtable Porter, originator and exponent of unique programs of poetry and music which are attracting wide attention and enthusiastic comment in the United States and Canada, has already fulfilled many important engagements this season.

Mrs. Porter's recitals consist of the reading of poems, each followed by the playing of a piano composition to which the poem seems closely akin in mood and spirit. The difference between the functions of poetry and music, as well as the artistic kinship of the numbers chosen, she explains briefly in an introductory lecture.

"But," Mrs. Porter says, "the poem is not intended to be descriptive of the music, or the music descriptive of the poem; they are chosen merely because of their mutual suggestiveness."

Three elements in Mrs. Porter's work have been especially emphasized in expressions of appreciation. One of these is "the discernment which can penetrate to the hidden meanings of the great poets and reveal the soul of poetry." The second element is "her capacity for the expression of spiritual meanings in her own language." The third is Mrs. Porter's "excellent use of music."

Mrs. Porter is scheduled for a recital in Jordan Hall on Jan. 6. W. J. P.

Complimentary Concert Given by Minneapolis Symphony to St. Olaf Choir

NORTHFIELD, MINN., Dec. 4.—A concert by the Minneapolis Symphony in compliment to the St. Olaf Lutheran

Choir drew more than 7000 persons to the St. Olaf College campus on a recent Sunday. The orchestra was given an enthusiastic reception. A return concert is announced to be given by the choir at Minneapolis on Dec. 3, marking the first of thirty-five public appearances to be made this season, including an Eastern tour which will include concerts in Boston and New York. The new music building, built from the proceeds of choir concerts, was visited by nearly 12,000 over the week-end.

Of a conservative Gothic architecture and built of gray stone, the new music building follows a uniform style which will be used in all future buildings of the school. G. S.

NASHVILLE PLAYERS OPEN YEAR WITH FINE CONCERT

Jeannette Vreeland As Soloist With Symphony Wins Success—Changes Announced in Personnel

NASHVILLE, TENN., Dec. 4.—The Nashville Symphony began its seventh season on a recent Sunday afternoon in War Memorial Auditorium. Under the baton of F. Arthur Henkel, an enjoyable program was presented. A feature was the Overture to "Il Guarany," by Gomez.

Jeannette Vreeland, soprano, was soloist. Her rendition of "Patria Mia" from "Aida" was satisfying, the orchestra playing an excellent accompaniment. Miss Vreeland later sang songs by Taylor, Lane, Ronald and Ganz. Mr. Henkel played artistic accompaniments.

A number of changes have been made in the personnel of the orchestra, the most notable being the appointment of Kenneth Rose, head of the violin department of Ward-Belmont, as concertmaster, in place of William von Otto, who has moved to another city. Other new members are: Sheppard Lehnhoff, of Chicago, first violinist; Ruby Taylor Sanders, head of violin department of Tennessee College at Murfreesboro; Elizabeth Goodrich, Martha Trolinger, Virginia McCullough, and Horace Adams, all second violinists; Leon Miller of Nashville and Dorothy Phillips of Chattanooga, 'cellists; John H. Parmelee, second oboe; William G. Scott, first horn; R. R. Polston, first trombone; A. D. Dumont, second trombone; and H. S. Gerregano, snare drum and traps.

John Philip Sousa and his band gave two concerts in Ryman Auditorium recently. One program opened with the Overture to "Herod" by Henry Hadley. Among the soloists were John Dolan, cornetist; Howard Goulder, xylophonist, and Marjorie Moody, soprano.

MRS. J. A. WANDS.

Russian Choir Makes Denver Début

DENVER, Dec. 4.—The Russian Symphonic Choir made its first Denver appearance recently in the Oberfelder concert series, and manifestly interested the large audience. Particularly in sacred numbers was the choir highly effective. The male section, appearing in one or two items, revealed a rich and ample volume of tone. J. C. W.

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CHICAGO MUSICAL COLLEGE

Dawn Hulbert, who sang in the W. W. Kimball Company's regular Friday noon concert yesterday, is a pupil of Herbert Witherspoon. Linda Sool, pupil of Léon Sametini and Wesley LaViolette, played in violin recital before the Hyde Park Travel Club on Nov. 22. Lulu Roben, studying with the same teachers, played for the Shriners in Fort Wayne, Nov. 22. Helen Ritsch gave a program of American music for the piano before the Morgan Park Woman's Club on Nov. 8. Ethel Partridge, pianist; Neta Bolmar, soprano, and Linda Sool, violinist, were heard in the Chrystal Lake High School Auditorium recently. Miss Partridge and Mrs. Bolmar have also been heard in the clubrooms of the Art Institute. Mary Voorhees was heard in piano recital in the Matinée Musical series at Frankfort, Ind., and in a program before the Three Arts Club.

AMERICAN CONSERVATORY

The regular Saturday afternoon recital was given in Kimball Hall today by Florence Campbell, Philip McDermott and Carl Broman, organists; Donald Stroup, Henry Jackson, Mortimer Scheff and Genevieve Green Nichols, pianists; Genevieve Burke, Genevieve Welter, Lyman Gibb and Alyne Tudor, singers; John Brown accompanied. The E. Warren K. Howe Club met Wednesday evening, when a program was followed by the annual Christmas party. Esther Goodwin, contralto, and Edgar Rice, baritone, gave the regular radio program for Station WGN Nov. 28.

SHERWOOD SCHOOL

Lucille Mooney, Eileen Shaw, Welcome Johnson, Frances Farnum, Florence Virginia Wilson, Winifred Loomis, Jake Zollman, Irene Fernier, Ruth Turner, Annabeth Steelman, Myrtle Galusha, Marian Johnson, Lilyun Burley, Irene Bach, Helen Samuels, Lillian Spachman and Morris Meyers, students in the violin and dramatic departments, were heard in a program given in the Sherwood Recital Hall Wednesday evening.

A recital of readings and of music

for violin and for piano was given in the same hall Thursday evening by Lucille Husestine, James Lang, Esther Marie Van Ramhorst, Vivian Tremary, Charlotte Spitzer, Mildred Hospodka, Virginia Temple, Eli Friend, Mary Simpson, Helen Dwyer, Eva Schneider, Arthur Manning, Dorothy Holley, Rosemary Ulrich, Dorothy Walters, Alice Miller, Virginia Parrish, Ida Oiring, Frederick Scholler, Irene Horwich, Alverna Holz, Hazel Johnson, Jeanette Sharpe, William Garvy, Beatrice Freed, Sylvia Aronian, Helen Miller, Max Engelhard and Nathalie DeLap.

BUSH CONSERVATORY

Charlotte Van Wickle Leach, soprano soloist in the First Methodist Church, included Rowland Leach's "Behold the Tabernacle of God" in her usual solo group, on Nov. 21. Clarence Swanson, baritone, has been engaged for the quartet at the Wellington Avenue Congregational Church. Joseph Michalek, violinist, and Elsa Soeller of the dramatic art department, recently gave a program in the Webster Hotel for the German Altenheim, with Ruth Bedford accompanying.

UPTOWN CONSERVATORY

Freda Hiatt Dolnick, pianist, recently played in the Chicago Beach Hotel, and has been heard with Alexander Zukowsky and Samuel Dolnick in a weekly series of sonata recitals from Station WMAQ. Marthin Provensen, bass, has been soloist at the North End Club. An all-Russian program was given from radio Station WIBO Nov. 23 by Adela Laue-Kennedy and Earl R. Bigelow, pianists; Victor Young, violinist; Belle Forbes Cutter and Marthin Provensen, singers, and Howard Neumiller, accompanist. Paul Held, tenor, head of the department of composition and theory, sang in the Eureka College School of Music concert course, at Eureka, Ill., Nov. 22.

MUHLMANN SCHOOL

Frank Horstmeier, who sang for members of the Junior Friends of Art on Nov. 16, was heard in recital with Clara Stensaas, soprano, at the home of Dr. Ludwig S. Simons recently. The same singers, accompanied by Cordelia Jones, were heard at the home of Mrs. S. Kahn in Winnetka, Nov. 21. Miss Jones and Mr. Horstmeier were also heard, with Lillian Rehberg, cellist, at a musicale given in Wilmette on Nov. 26. Cina Hendricks has been engaged to take charge of the musical service at the Methodist Church, Petoskey, Mich.

Boston Composer Wins Chicago Prize for Second Time

CHICAGO, Dec. 4. — Samuel Richard Gaines, of Boston, has won for a second time the \$100 prize offered by the Swift & Company Male Chorus for a composition for male singers. The Chorus' sixth annual award has recently been given him for his setting of "Constancy," the poem chosen for this year's contest. Louis Victor Saar, of this city, was given honorable mention by the jury, composed of Leo Sowerby, Arthur Olaf Andersen and D. A. Clippinger. The Chorus will sing Mr. Gaines' composition at its Orchestra Hall concert of March 17, at which Florence Austral will be soloist.

Rosa Raisa Gives Scholarships to Gunn School

CHICAGO, Dec. 4.—Rosa Raisa of the Chicago Opera, has donated two scholarships to students of the Gunn School. Mme. Raisa was present at the adjudication on Nov. 29, when Ed Davies, baritone, pupil of Daniel Protheroe, was awarded her \$400 scholarship, and was so pleased with the voices she heard that she donated an additional partial scholarship, which was won by E. H. Cole of Waukegan, pupil of Albert Borroff.

Grainger Again Booked for Summer Classes in Chicago Musical College

CHICAGO, Dec. 4.—The engagement of Percy Grainger to conduct an extensive series of classes during the summer term of the Chicago Musical College, from June 27 to Aug. 6 next, is expected to create enthusiasm among pianists, according to Carl D. Kinsey, manager of the College. This will be Mr. Grainger's seventh engagement to conduct master classes at the College. He was absent last summer, when he made a concert tour of Australia.

The noted pianist and composer has enjoyed unique success during these successive Chicago sessions, and has attracted classes of unusual dimensions from all parts of America. Besides the private lessons, for which he is regularly in great demand, Mr. Grainger will conduct next summer three series of classes. In the first, a repertoire-interpretation-piano-ensemble-teachers' class will be held twice weekly in day-time, and will be duplicated in two night sessions weekly for those who prefer this time. A class in "How to Study" will include discussion of reliability of fingers in passage work; the adaptation of fingerings, chord divisions and passage divisions to the limitations of the individual hand; memory; the acquiring of a large concert tone; chords, octaves and general heavy attack; rhythmic consciousness and accuracy; pedaling, including the use of the middle, sustaining pedal, and the control of dynamics. In a third class, instruction will be given to groups of four students each, each pianist receiving fifteen minutes of work. Auditors will be admitted to each of these classes.

Mr. Grainger will offer two free full fellowships, of two private lessons weekly, each; one full free fellowship of one private lesson weekly; two fellowships in the repertoire-interpretation-piano-ensemble-teachers' class, and one fellowship in the "How to Study" class. The competitions for these awards will be made on Sunday morning, June 19.

Another interesting activity of Mr. Grainger's will be to conduct the Chicago Musical College Orchestra in a concert in the Central Theater on Thursday afternoon, July 28, when some of his own compositions for brasses, and for chorus, will be performed. Mr. Grainger's lecture-recital in the summer concert series has been scheduled for July 5.

Practice in ensemble will be supervised in concert with orchestral instruments. Mr. Grainger's repertoire list, including an interesting notation of works, will be sent to pupils in his classes upon their enrollment.

Goldblatt Returns to Chicago

CHICAGO, Dec. 4.—Maurice H. Goldblatt, Chicago violinist and member of the faculty of the Chicago Musical College, has returned to this city and resumed his teaching, after an extensive vacation abroad, during which he expounded his theories that Leonardo Da Vinci was a left-handed painter. Mr. Goldblatt's researches led him to name Andrea Salaino, Da Vinci's almost forgotten servant, model and favorite pupil, as the real painter of fifty-three works hitherto attributed to Leonardo, Luini and others. Since his return to America, some of Mr. Goldblatt's compositions for violin have been performed abroad.

Cara Verson Revisits Home Town

CHICAGO, Dec. 4.—Cara Verson, pianist, a zealous exponent of modern music, was tendered an ovation recently when she played in her home town, New Ulm, Minn., for the first time in several years. Practically the entire audience filed back-stage to greet their former townswoman.

Reception Given for Louise Loring

CHICAGO, Dec. 4.—Louise Loring, soprano of the Chicago Civic Opera, was guest of honor at a reception given by Josephine Turck Baker, in Evanston on Nov. 27. Mrs. Baker, author, editor and patron of arts, presented an act

from her play, "The Apache." The hostesses included Mrs. Clarence Eddy, Georgia Kober, Zella Marshall, Mrs. Howard Reed Perkins, Baroness Olga von Turck-Rohn, Countess Luxburg, Mrs. Carey W. Rhodes, Mrs. Stacey Williams, Mme. Berger Clepp, Florence Hutchinson, Mrs. H. McClellan Hess, Leonide Lavaron, Mrs. Harry Pettit, Mrs. Augustus O'Neill and Pauline Palmer. One hundred and fifty guests were present.

BUSH STUDENT HONORED

Singer is Chosen to Appear with Symphony in Popular Program

CHICAGO, Dec. 4.—Leola Aikman, soprano, pupil of Nellie Gardini at Bush Conservatory, has been chosen to appear as soloist in the Chicago Symphony's series of popular concerts this winter.

This engagement is an honorary one made through the Society of American Musicians, in cooperation with the Orchestral Association. Intermediary competitions were waived at the first elimination contest for female voices, when two of the twenty-nine soloists entered were retained for a final contest. Miss Aikman, one of these two, was granted the engagement last week. Miss Aikman has received all her training at Bush.

The Conservatory will begin special classes, under Lyravine Votaw, on Jan. 8, in ear training and sight reading for the elementary and intermediate grades, and for junior high schools. Edgar Nelson, president, states that these classes are intended for all teachers, but will be of special interest to those in city schools who are working for promotional credit.

Six Engagements in Seven Days Show Popularity of Melius

CHICAGO, Dec. 4.—Evidence of the demand for Luella Melius is reflected in her December concert bookings, which require this coloratura soprano to fulfill six engagements in seven days. Kenosha, in her native state of Wisconsin, will hear Mme. Melius for the first time on Dec. 6. Under the auspices of the Chicago Singverein, she will appear in Orchestra Hall on Dec. 8. The State University at Urbana will hear her in two concerts scheduled for Dec. 7 and 9. Mme. Melius will make her debut in Kentucky at Bowling Green, Dec. 13. Two appearances with the Detroit Symphony are listed for the latter part of the month.

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Teachers of Children Are Favored by Publishers

By SYDNEY DALTON



MOST of the numbers reviewed this week are of interest to pianists, and of these, teaching material for the early grades is particularly stressed. This material includes both solos and concerted numbers. It is always a pleasure to be able to record that pieces for children are of good quality, as the formative years are of particular consequence. Nearly all the music here reviewed will be found of benefit to the child in the building of a technic and in the formation of good taste.

Spanish Suite
for Piano by
David Sequeira

There is the real tang and snap of Spanish music in a suite of pieces for piano, by David Sequeira, entitled "Fiesta Sevillana" (Arthur P. Schmidt Co.). The half-dozen pieces that go to make up the volume are named "Pasillo," Tango, "Granada," in the style of the Serenade, with a melody of rhythmic interest, played mostly by the left hand; Seguidillas, the longest and most ambitious number in the book; Danza and "Castanets." Three of these pieces are arrangements or editions by Mr. Sequeira, as Albeniz's name is attached to "Granada" and Seguidillas, and Cervantes has the credit for Danza. It is a representative suite of piano music in the Spanish style; its characteristic rhythms will appeal to those who like music of this kind.

A Chinese
Fancy and Two
Dances for
the Piano

Vivien Bard's "In Chinatown," a Chinese Fancy for the piano (Clayton F. Summy Co.) conveys quite a striking impression of Oriental music, through a persistent use of bare fifths and the pentatonic scale. It is only moderately difficult, but builds to an effective climax. Otto Stahl's "In Olden Days," from the same press, is a third grade piece, in minuet tempo, pleasing in both melody and harmony and of value for teaching purposes. Finally, there is "A Dutch Peasant Dance," by Leo Oehmler, that is characteristic, smoothly written and melodious.

Easy Duets
for the Piano

Duet playing is a valuable and necessary detail of the piano pupil's training. In all stages of his training he should do a certain amount of it. Three such have recently been received: "Harlequinade," by Frank D. Byng, a fourth grade piece of considerable bril-

liancy; "Primrose Time," by R. Krentzlin, conventionally pianistic, and "At the Races," by August Nölck, a piece that keeps up a rapid tempo in two-four time from beginning to end. All three pieces are entirely conservative and conventional in idea and construction, and all are of about the same grade of difficulty. (Arthur P. Schmidt Co.).

"Out of the Dawn" a Song of Contentment, for high or medium voice, by Thomas Vincent Cator (G. Schirmer)

fulfills the idea of the title. The composer is also the author of the words; in both capacities he has produced a work that is worthy of the attention of singers. The song has, at its opening and close, a calm serenity that is highly effective. This mood is relieved by a more agitated middle section. The one concession the composer made to mere vocalism is at the close, where the melody, ascending steadily



Thomas Vincent Cator

to G, is not particularly appropriate. However, he has been wise in giving alternative notes more in keeping with the spirit of the text.

Piano Pieces
for the First
Two Grades

The following pieces, some of them published separately, others in collections, are recommended to teachers of piano whose classes include pupils in the first two grades. All of them have something of value to teach and most of them have a certain amount of musical interest. "Voices of the Wood," with the melody in the right hand, and "On the Homeward Way," with the melody in the left hand. Both pieces are from a set of eight, entitled "Out in the Woods," by John Desmond Courtney. "Tick-Tock" and "Fairy Lanterns," by Anna Priscilla Risher. Both are good studies in rhythm and the second combines legato and staccato.

There are also two books of pieces: "Snow-white and Rose-red," by Gladys Cumberland, containing a dozen numbers illustrating a story woven about these two characters; "Colonial Days," by Arthur Dana, made up of ten one-page pieces all well contrasted and musically interesting. All the above, to-

gether with a book of five duets, entitled "From Holiday-Land," by Sarah Elizabeth Pond, and a tuneful number for six hands at one instrument, "From Flower to Flower," by A. Sartorio, are from the same press (Arthur P. Schmidt Co.).

Florence A. Goodrich's "Preludes for Young Pianists" (Clayton F. Summy Co.) are also of real value to the teacher and pupil. None of the twenty-five examples is longer than twelve measures and each of them touches on a different problem in piano playing.

R. Nathaniel Dett's dance, "Juba," from the Suite "In the Bottoms" (Clayton F. Summy Co.) is well known to most pianists and has enjoyed a well deserved popularity. It is an excellent piece of piano music. One is not surprised, therefore, to learn that it has been chosen by Edouard Hesselberg as the subject for two of his interesting arrangements. From time to time I have had occasion to review Mr. Hesselberg's two-piano arrangements—all of them done with skill and thorough musical understanding—and can only say that these arrangements of "Juba"—one for two pianos, four hands, and the other for two performers at the same instrument—are fully up to his standard. Mr. Dett's music has suffered no whit in the transformation.



R. Nathaniel Dett

Church Pieces
for Organ
on Familiar
Hymn Tunes

Pieces written for the organ, and using well-known hymn tunes as their theme, are popular with church organists. They are, indeed, most appropriate for the church service if constructed with skill and good taste. F. Leslie Calver has composed two postludes that fulfill these two conditions. One is on "Pro Omnibus Sanctis" ("For all the Saints"), and the other is an elaboration of "Hanover" ("O Worship the King"). Neither of these numbers is difficult, but Mr. Calver has done them effectively and with imagination (Arthur P. Schmidt Co.).

Louis Graveure Sings in Dallas

DALLAS, Dec. 4.—Louis Graveure, baritone, and Bryceson Treharne, accompanist, were presented by Harriet Bacon MacDonald in McFarlin Auditorium recently. Mr. Graveure is a favorite in Dallas and never fails to delight. To a group of German songs was added "The Evening Star" from "Tannhäuser." His group of French songs brought a real ovation. He sang "Who Is Sylvia?" by Schubert and was compelled to repeat it. The final numbers were American and English. Mr. Treharne played piano solos and was encored. C. E. B.

Club in Wichita Opens Season with Program by Lambert Murphy

WICHITA, KAN., Dec. 4.—The season's opening meeting of the Saturday Afternoon Musical Club was held in the auditorium of the York Rite Temple. Lambert Murphy, tenor, and his accompanist, Leith Stevens, gave a much enjoyed program. Mr. Murphy's numbers covered a wide range, including music by Handel, Mendelssohn, Wolf and other composers. Leith Stevens played pieces by Mozart and MacDowell. T. L. K.

MODERNISTS TONES RING OUT ON COAST

Los Angeles Society Gives Unusual Program of New Ideas

By Hal Davidson Crain

LOS ANGELES, Dec. 4.—Atonality, polytonality and dissonant counterpoint had their innings with a vengeance at the season's first concert of the New Music Society in the Biltmore music room on Nov. 20. Presenting a program that harked back to dark days of 1912, when Darins Milhaud was still floundering in the maze of European traditions which had been heaped upon him in his student days at the Paris Conservatoire, the sponsors of the Society edictedly left no stone unturned to provide a correct perspective of modern music and stimulate jaded spirits over-fed with much Bach, Beethoven and Brahms.

Yet at the close of the lengthy program, it was early work of the French radical that stuck in memory as the most significant number on the program. Labeled as Milhaud's first quartet, this music was given a compelling performance by the Persinger String Quartet. The composition, plainly reflecting the groping of an experimental mind, nevertheless possesses much merit and leads to a fine climax in the vital and rhythmic last movement. The quartet, composed of Mr. Persinger, Nathan Firestone, Louis Ford and Walter Ferner, gave the work a sympathetic performance.

Five of Arnold Schönberg's latest piano compositions were given their initial hearing in America on this occasion, played by Dene Denny. For all the vigor of their presentation, they impressed as being a set of short, disconnected phrases, possessing no definite meaning. Perhaps, after all, the five pieces accomplished their purpose. It must have been no mean feat to have committed them to memory, and therein Miss Denny showed her devotion to the cause.

Henry Cowell followed with a generous supply of his now famous "tone clusters." Whatever else may be said of Mr. Cowell's compositions, he must be credited with an honest desire to extend the limits of piano playing by his innovations. "The Snows of Fuji-Yama" is full of color and highly imaginative. It would be difficult to imagine anyone else attempting the clusters, but Mr. Cowell seems to have developed a dependable arm technic and was heartily applauded. "The Banshee," written for string piano, is supposed to depict the wails of the noted Irish wraith on a visit to her favorite haunts. In this composition it was treated more as a harp than as a piano, Mr. Cowell, standing in the bend of the piano, caressed the strings while an assistant sat at the piano and controlled the pedal effects. The third number was "The Trumpet of Angus Og," with a "Burlesque of Billboards," given as an encore. Mr. Cowell

was further represented on the program as the composer of a string quartet, played by the Persinger ensemble. Modestly described in the program notes as being of great historical importance, besides possessing musical value, it was also revealed that the composition was written in 1915, before Mr. Cowell knew little of the so-called ultra-modern music. Carl Ruggles was represented by "Lilacs," the Andante from the symphonic trilogy, "Men and Mountains," performed on two violins, two cellos, two violas and double bass. The performers, among whom were the members of the Persinger Quartet, did their best to make the jerky, disconnected work sound logical. It is altogether likely that most modern ears are still slaves to the tonal system, which the annotator stated, is "but a legacy from the last centuries of European culture."

Dane Rudhyar enlivened the program with six numbers from his "Moments," a series of twenty-two tone-poems for piano. Some of them possess terse moments, vividly brought out by the composer's crashing chords.

Five pieces for string quartet by Alfredo Casella, played by the Persinger Quartet, brought the program to a close. The composition, dating from the 1920 period, is not in the most characteristic vein of this young Italian leader. Or it may be, that two hours of dissonance had done their work and the ear failed to register the true characteristics of the work. Suffice it to say that the audience was large, and at times enthusiastic.

Santa Paula Books First Artists' Course

SANTA PAULA, CAL., Dec. 4.—This community is looking forward to its first artist course, which has been arranged for the season through the managerial office of L. E. Behymer, of Los Angeles. The list of attractions include Josephine Lucchese, soprano, on Jan. 14; Havrah Hubbard in one of his operas on Feb. 4; J. Rosamond Johnson and Taylor Gordon, Negro artists, on March 18, and the Cherniavsky Trio on April 11. All these concerts will be given in the High School Auditorium. H. D. C.

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Is Music Today a Tissue of Empty "Phrases"?

LONDON, Nov. 30.—Has Beethoven lived in vain? Reflections of this nature are in order this centenary year, in the midst of which looms much that seems cross and unattractive in the musical art. The high calling of the composer is upheld in a recent article by Dr. Rudolf Felber, the Viennese musicologist, in the *Chesterian*. He brands the element of the artificial in modern music under the term of "phrases," which he traces as a gradual growth in recent decades.

"Every unreal expression of feeling or of intention is designated by the term phrase," he says in part, in analysing the content of music. "Phrase is a word or a sound without any meaning, the tinsel of inability, the excuse for emptiness of soul and mind, the cowardice to confess these defects to oneself and to others, and at the same time the poorly veiled confession thereof."

"Music, to be sure, is an art which from its innermost nature is the strongest contradiction to the phrase; it is also, however, in no small measure menaced by the phrase."

"In the folk-song, the most naïve and natural musical utterance, the phrase, is not yet to be feared; it is naïvely pure in feeling and convincing in expression. But the birth of culture is at the same time the birth of the phrase. Now a new god arises in art, the idol 'technic.' At its shrine offerings are being laid down everywhere. Strict rules make their appearance so that all feelings are nicely brought into line. The severe drill of contrapuntal tricks and artifices is the main thing, and much pain and diligence are expended on canon and fugue without a clear and final understanding as to where the artistic begins and the technical ends. But then a genius arises, such as Johann Sebastian Bach, to whom all these forms seemed but earthen vessels in which to pour and preserve his exalted emanations. He reveals the meaning of these forms to which he adds inspiration, although even over the head of this chosen one the waters of technic sometimes close in. After the master had passed away the forms practised by him became hollow and meaningless, and again came under the spell of the phrase. Now a new world of form and expression appeared."

Old Order Changes

"Bach's cosmic dreams were succeeded by reaction, earth asserting her rights. The spirit of Eros hovers over the waters; Mozart's amorous measures dance across the earth, and seek to turn her both to the beautiful and the truly good alike. But in his 'Don Giovanni' Mozart prophetically foreshadowed him who is to completely reveal the destiny of music, and to accomplish her mission perfectly; in the portentous figure of the mighty Beethoven, the martyr, the titan, the god comes striding on."

"After such happenings the phrase seemed annihilated for all time, all the more as Schubert, the eternal youth, helped to uphold the banner of genuine and true art. Nevertheless the phrase had a triumphant resurrection. Franz Liszt, that strange medley of high-hearted man, fiery artist, elegant virtuoso and ascetic abbé, proved this often enough in his works which fully bear the stamp of his individuality. But besides being a pleasing and brilliant vir-

"Unreal in Music" Is Subject of Drastic Analysis of Modern Melodic Styles by Viennese Writer—Old Purity of the Folk-Song, Elaborated into Contrapuntal Structures and Later into the Lied and the Opera, Has Decayed Under Influence of Modern Rule of Bad Taste, Avers Critic

tuoso, Liszt also had the soul of a genuine artist. After him every mere virtuoso felt himself bound to help in adorning the temple of art with phrases. Even the poetic effusions of Schumann, the soulful visionary, and his critical campaign against the philistines and all false artistry, were not able to bring about much of a change.

"Nor did Richard Wagner's fierce onslaught upon the shallow operatic compositions of the day accomplish any but a temporary effect. Superficial feeling, empty desire for amusement and mere technic for its own sake, constantly gained new adherents to the phrase. And even the honest endeavors of the modern masters, particularly Gustav Mahler in his symphonies, Pfitzner in his 'Palestrina,' Richard Strauss in his 'Frau ohne Schatten,' Schönberg in his 'Gurrelieder,' fail to alter anything in this state of affairs."

Phrases and the Opera

It is, above all, the two paths of opera and operetta that the phrase prefers to traverse, for in these, where erotic happenings are the chief order of the day the phrase is more easily believed in than anywhere else. Where love begins to speak the heart grows willing and the spirit weak. It is easy to understand therefore that the Italian opera has become the favorite arena of the phrase.

"This direct overwhelming power is not, in general possessed by the German opera or music-drama. The broad masses of the public, however, seek in the opera only intoxication, pleasure of the senses, passionate love scenes, and pulsating musical life. It is perhaps

only in the concert hall that they look for depth, and the concert hall is therefore sought far more than the opera house for pure edification."

Operetta Decadent

"As to the operetta, it is unnecessary to discuss its right of existence in view of the strong proofs offered by an Offenbach, Johann Strauss and others. As a result of overproduction in this field, operetta gradually decayed."

Tragedy of Bad Taste

"But why ever a new fight against the tragedy of bad taste? For this age, when music has become phrase and phrase music, Beethoven, however, suffered in vain, and it is only in mockery that his Brotherhood-Symphony is now listened to and heard with the outer instead of with the inner ear. In the concert hall where this symphony was to have spoken to sentient beings the same thinking and talking machines stream forth; the tones find no echo in their souls, and do not continue to linger there for the souls of these creatures are tuned only to every day life and doings."

"Perhaps some day the sun may be tired of having the earth revolve around it with the same irony, and will maybe, itself start on a journey around the earth, to have a look at things and sit in judgment thereon. Only then will the dusk of the gods descend upon the phrase, and peace postponed so often will envelop the earth. Then Christ, the divine poet, will not have died for mankind in vain, and Beethoven, the divine musician, will not have lived in vain."

SALT LAKE INTERESTED IN RECITAL OF VARIETY

Cantor Rosenblatt Heard at Pantages Theater—Local Company Sponsors Piano Contest

SALT LAKE CITY, Dec. 4.—Among interesting events taking place recently was the appearance of the noted tenor, Cantor Rosenblatt, who was presented as an added attraction on the local Pantages Theater bill.

Advanced pupils of Frank W. Asper, one of the faculty of the McCune School of Music and Art, were presented in a piano recital of interest here the evening of Nov. 23, as was Lucile Burnhope, pupil of Edward P. Kimball, in the McCune recital hall previously. Mr. Asper, among other capacities, is one of the organists of the Mormon Tabernacle of this city, organist of the Temple B'nai Israel and organist and director of the

Elman's Ensemble Makes San Diego Début

SAN DIEGO, CAL., Dec. 4.—The Mischa Elman String Quartet had its first hearing before a local audience when it appeared on the regular artists' course of the Amphion Club. Rarely may one hear such chamber music as was given by this organization. The artists' playing was of the highest order. The program included Haydn's D Minor Quartet, a Beethoven's quartet and Tchaikovsky's Quartet Op. 30. The Amphion Club also gave a number on its resident artists' course when it presented Marion Dozier, soprano, and the Keeney Trio. The members of the trio are Florence Gray, piano; Edythe Rowe, cello, and Russel Keeney, violin. Esthel Rowdon accompanied the singer. W. F. R.

Janis and Company Appear in San Antonio

SAN ANTONIO, TEX., Dec. 4. — Elsie Janis, with her assisting artists, Carolina Lazzari, contralto; Lauri Kennedy, cellist; Robert Steele, baritone, and Dorothy Kennedy, pianist, recently appeared in the Municipal Auditorium as the second attraction in the Mildred Gates Series. Albert King was at the piano for Miss Janis. Mme. Kennedy accompanied the singers. G. M. T.

More Debussy Letters to Be Published

PARIS, Nov. 27.—A new volume of Debussy's letters is announced for publication here at the beginning of the coming year. The collection is said to be an important one, never hitherto made public. It consists of letters to his publisher, written between the years 1894 and 1917. This period covers the phases of his major activity, as well as his final years, and sheds new lights on the personality of the remarkable musician.

PREPARE HOLIDAY PAGEANT

Mason City Folk Will Give Musical Play "Mystic Scepter," and Other Lists

MASON CITY, IOWA, Dec. 4.—This city will have a musical Christmas. There will be a repetition of a custom started last year of holding a big song festival participated in by the entire community, including young and old folk. The event this season will be given on Dec. 16 at the High School Auditorium.

The program will be divided into two parts. The first part will be in charge of the Chamber of Commerce Glee Club, the largest of its kind in Iowa, and the Woman's Club. These are the two largest organizations in the city, and it is under their auspices that the song festival will be held. The Glee Club and the Woman's Club Chorus will give several numbers. This, with mass singing of carols and other Christmas songs, will form the first part of the program.

The second part will be a dramatic Christmas fantasy, "The Mystic Scepter" by Ina K. Trissel, to be given with a cast of thirty-five musicians, most of them prominent in musical circles here. It will be directed by Mrs. Trissel. Familiar old Christmas songs run through the play.

Other Christmas observances of a musical nature here will include the singing of carols on the streets of the city by the school children dressed as waifs. There will be singing of carols during the noon hour in the stores by the clerks, with the shoppers joining.

The Matinée Musicale Club will give a program during the holiday season. BELLE CALDWELL.

Many Applaud Bauer in Fort Wayne Recital

FORT WAYNE, IND., Dec. 4. — A sold out house greeted Harold Bauer when he appeared in the Shrine Auditorium as the second attraction in a series presented by the Morning Musicale Society. Opening his piano program with Bach's Suite in A Minor, Mr. Bauer continued with the inevitable "Moonlight" Sonata and Schumann's "Forest Scenes," in which he displayed great interpretative ability. Also on Mr. Bauer's program was his own "Barberini's Minuet." The Etude in D Flat and the "Hungarian" Rhapsody, No. 13, by Liszt, closed the printed program. Encores were by Beethoven and Chopin. C. V. C.

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SCHOOL IN SEATTLE REGISTERS SUCCESS

Programs of Many Kinds Enlist Appreciation of Public

By David Scheetz Craig

SEATTLE, Dec. 4.—The excellence of public school music in Seattle was again illustrated at the annual concert of the music department, Lincoln High School, under the direction of Carl Pitzer. Augusta Holmès Symphonic Suite, "Land of Sky Blue," in two parts, formed the orchestral portion of the program, and Henry Hadley's "The New Earth—An Ode," was the choral offering. The soloist was Eric Koker, violinist.

The Hart House String Quartet, from Toronto, was presented at the Cornish School, and gave an excellent program of chamber music, listing two of Beethoven's quartets. The players are Geza de Kresz and Harry Adaskin, violins; Milton Blackstone, viola, and Boris Hambourg, 'cello.

The Olympic Morning Musicales, under the management of Cecilia Augspurger Schultz, were opened with the appearance of Marcel Grandjany, harpist, who demonstrated the artistic possibilities of his instrument to fine advantage.

Mary Lewis, soprano, was presented by the Men's Club, Plymouth Church, and was given an enthusiastic reception. Lester Hodges was her accompanist.

The Western Washington Chapter, American Guild of Organists, met at the Gowman Hotel under Carl Paige Wood, dean, and heard discussions of "The Essentials of a Small Organ," by Dr. Franklin Sawyer Palmer, and "Organ Building," by A. D. Longmore.

The Musical Art Society held a reception in honor of its present and past presidents, who included Mrs. Haidee G. Shead, Clara Moyer Hartle, Clara Wolfe, and Mabel M. Hughes.

The Glee Club of the University of

Washington gave its annual concert under the direction of Irving M. Glen, dean, in Meany Hall, and pleased a cordial audience.

A program of music by Brahms was given by the Musical Art Society in the Y. W. C. A. Auditorium. Ethel Vera Colt, violinist; Ethel Hawthorne Ross, soprano, and Ethel Payne Collins, pianist, participated.

Sara Peabody sang in recital at the Cornish School, assisted by Myron Jacobson, pianist. On the well built program was a group of ancient Chinese poems, set by Carpenter and Griffes.

Ruth H. Newland sponsored the appearance of Helen Kavanagh, young pianist, in an ambitious program, at her residence studio. Works of Bach, Haydn, Beethoven, Risher, Ravinia, Schumann, and Goodrich were heard.

Two Vancouver artists were heard in an attractive program at the Woman's Century Club. They were Anne Ritchie, soprano, and Ira Swartz, pianist. Miss Ritchie was presented by Este Avery, and assisted by Mr. Swartz.

With Ernest Worth as assisting artist, La Bohème Music Club gave its annual concert in the Olympic Hotel. The chorus was directed by Mrs. Harry Cone. Club soloists were Mrs. J. S. Harrison, Mabel MacLean Messett, Mrs. Floyd Oles and Violet McKay Ball.

First of Loew's Concerts Attracts St. Louis Audience

ST. LOUIS, Dec. 4.—A large audience heard the first of a series of special Sunday afternoon concerts in Loew's State Theater the afternoon of Nov. 21, under the direction of Don Albert. The program was not elaborate, but of such a classic nature as to suit the fastidious taste, and contained two numbers from Bizet's "L'Arlésienne" Suite, two from Massenet's "Scenes Pittoresques" and a number of lighter works. Mr. Albert conducted with ease and finesse and was convincing in his musical knowledge. William Robyn, tenor, was the soloist.

S. L. C.



WHEN Esther Dale, soprano, recently appeared in a joint program with Ossi Gabrilowitsch, in the Roosevelt recitals given in the New York hostelry of that name, on Nov. 22, the "green-room" after the concert was well-filled with congratulatory mortals, flowers and even a photographer or two, one of the latter taking the picture reproduced above.

Chaliapin Will Usher in New Year in St. Louis

ST. LOUIS, Dec. 4.—Guy Golterman announces that St. Louis will have a New Year's Eve opera in a performance of Feodor Chaliapin's company.

S. L. C.

CINCINNATI SCHOOLS

Students Are Kept Busy with Recitals of Various Kinds

CINCINNATI, OHIO, Dec. 4.—Cleo Resler, who graduated from the College of Music in June and was a pupil of Lino Mattioli, has accepted a position at Defiance, Ohio, and has given a recital there which was heard with much enthusiasm.

Burnet C. Tuthill, general manager of the Cincinnati Conservatory, spoke before the Lions' Club of Columbus recently.

Harry Clore, a former student of Leo Paal, of the Conservatory, who is now a supervisor of music elsewhere in Ohio, has given a number of successful lectures on music.

Helen Dowling, a pupil of Frederick J. Hoffman, of the College of Music, was to be heard in recital before the Matinee Musical Club of Fremont, Ohio. She is a member of the Westwood Conservatory.

Pupils of Lino Mattioli and Romeo Gorno of the College of Music—Winnie Pippin and Dorothy Eckert—gave a recital in Lawrenceburg recently.

Daniel Ericourt of the Conservatory faculty, gave a fine piano recital on Nov. 17. He played the "Appassionata" Sonata of Beethoven, several Chopin etudes and some modern numbers.

PHILIP WERTHNER.

Wichita Clubs Give Programs

WICHITA, KAN., Dec. 4.—Otto Fischer, Frances Fritzlen and Sarah W. Neidhardt gave a piano and voice recital at the Twentieth Century Club House at a recent meeting of the Saturday Afternoon Musical Club. The Junior Music Club met recently in the Twentieth Century Club House. The subject discussed was "Modern Piano Music," Helen Franklin leading in a discussion on "Jazz." Performers were Robert Shanklin, Beatrice Sanford, Lilly Belle Preston, Ernest Eilyeat, Kathrine Irwin and Ernest Gilyeat, accompanied by Lena Weight. Mrs. Floyd Bailey gave a reading with piano accompaniment by Ellen Smith.

T. L. K.



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HERTZ FORCES LED BY HENRY EICHHEIM

"Chinese" Work Is Feature of List—Belgians Welcomed

By Marjory M. Fisher

SAN FRANCISCO, Dec. 4.—The San Francisco Symphony had Henry Eichheim as guest conductor at the fourth pair of concerts. The program was:

Symphony No. 4.....Brahms
"A Chinese Legend".....Eichheim
"Don Juan".....Strauss

The Brahms and Strauss numbers were played in the best fashion and served as a framework for the Chinese picture—but the picture was less convincing than the frame. The "Chinese Legend" would doubtless be more effective in its original ballet setting. Yet, even in concert form, the work has charming and picturesque moments. The use of Chinese gongs and percussion instruments lent by the composer added an Oriental atmosphere which was retained throughout—partly through the use of Chinese melodies. The impression of a service in a Chinese temple was particularly impressive.

But Chinese music and Chinese legends are more convincing when heard in Chinatown—not so many blocks away—than when transposed into American musical notation and presented by an American orchestra composed of men of every nationality except the Oriental.

Mr. Eichheim conducted in a restrained manner; and his work was cordially, if not enthusiastically, received.

The Pro-Arte Quartet was presented by Pro Musica in a modern program at the Seven Arts Club. A large audience assembled—partly through a desire to hear the Brussels Quartet, and partly out of curiosity regarding the music of Honegger and Malipiero. Jacobi and Debussy are not strangers in this field. Of the others, we had read much but heard little.

The program opened with Malipiero's "Rispetti e Strambotti," a work dedicated to Mrs. Elizabeth Sprague Coolidge. The music sounded virile and vital, with a touch of the primitive that rendered it somewhat Indianesque. Its outstanding rhythms, beauty and emotional conflict made the score thoroughly effective, and it was greeted with hearty applause. The Jacobi Quartet on Indian themes came next, and for some peculiar reason sounded less Indian-like than the Italian work which preceded it.

Honegger's Sonatina for two violins, finely played by Messrs. Onnou and Halleux, was the greatest surprise of the evening. Those hoping to be shocked were keenly disappointed; the work was not sensational, but decidedly interesting and good to hear. In their playing of Debussy's Quartet in G, the Belgian artists further proved their artistry. They were enthusiastically received by an audience which was a rare combination of persons named in musical and social blue books.

MEMORIAL NUMBER READ BY STOKOWSKI

Tribute Paid to Director and Cultural Force in City

By H. T. Craven

PHILADELPHIA, Dec. 5.—The Philadelphia Orchestra, Leopold Stokowski, conductor; Artur Rodzinski, assistant conductor; gave regular subscription performances in the Academy of Music on Friday afternoon, Dec. 3 and Saturday evening, Dec. 4. The program was as follows:

Overture, "Der Freischütz".....Weber
Excerpts from "A Midsummer Night's Dream".....Mendelssohn
Overture
Nocturne
Scherzo
Funeral March from "Götterdämmerung," Wagner
In memoriam—Andrew Wheeler
Waldweben from "Siegfried".....Wagner
"Tod und Verklärung".....Strauss

Mr. Stokowski's tenacious neuritis necessitated collaboration with the extremely efficient Dr. Rodzinski, at both concerts. The latter ably conducted the "Freischütz" Overture and the "Midsummer Night's Dream" excerpts. Mr. Stokowski appeared for the memorial

Athens College Students are Heard

ATHENS, ALA., Dec. 6.—Under the direction of Frank M. Church, a recital was given this evening by students in the department of fine arts of Athens College. Among those participating in the program were Mabel Wilcoxson, Evelyn Neill, Mabel Wheeler, Erma Webb, Ethel Davis Gamble, Helen Mapes, Birtie Lee Holland, Memory Gray Holt, Elizabeth Bell, Effie Kelley, Sarah Orman, Sara Gay, Mary Ferrier and Martha Kasey. Concerted numbers were contributed by the college orchestra, directed by Mrs. Beckett, and the glee club, conducted by Miss Herring.

Hofmann and Spalding to Give Benefit

Josef Hofmann and Albert Spalding have donated their services for a joint piano and violin recital as a benefit for the New York Osteopathic Clinic, to be given in the Metropolitan Opera House on Sunday afternoon, Jan. 16. This is Mr. Hofmann's only other appearance in New York this season, his own recital having been given in Carnegie Hall on Nov. 20.

Mr. and Mrs. Stetson Humphrey Score in Wallingford Recital

WALLINGFORD, CONN., Dec. 4.—Irene Crane Humphrey, soprano, and Stetson Humphrey, baritone, were heard in a joint recital at Lyman Hall High School Auditorium recently. Miss Humphrey, who has sung leading operatic rôles in Europe and, quite recently, with the Philadelphia Grand Opera Company in Hartford, Conn., began her program

tribute to Andrew Wheeler, and thereafter held the bâton.

Mr. Wheeler, whose passing deprives Philadelphia of a significant cultural influence in its musical life, was for twenty-three years a member of the board of directors of the Orchestra Association, and for twenty years its secretary. At both concerts, the audience remained standing throughout a very impressive performance of the "Trauermarsch."

The program, as a whole, adhered closely, and, judging from the mood of the audience, most acceptably, to standards of authentic musical beauty. Experiments and novelties, however, stimulating in principle, were for once renounced. In the presence of recognized masterpieces, the orchestra seemed to take on an added quality of inspiration. There was not only superb balance of tone but conspicuous individual achievement, notably in the work of Anton Horner, chief of the French horn choir, in the Mendelssohn Nocturne, and the contributions of W. M. Kincaid, principal flutist, in the Scherzo and the "Waldweben."

Mr. Stokowski's reading of Strauss' tone poem was soaring and lustrous, instinct with a compelling breadth of treatment.

with the aria from "Madama Butterfly," which she followed with a group of eighteenth century bergerettes by Weckertlin, sung in costume, songs by Strickland, Curran, etc. Mr. Humphrey's numbers included Moussorgsky's "The Flea," Quilter's "Where Sleeps the Crimson Petal," and songs by Schumann, Foote, etc., closing with a duet from "La Traviata" with Mrs. Humphrey. The good reports of her successful appearances in opera were borne out by Mrs. Humphrey's singing of the Puccini aria, and she seems also well equipped for the concert stage. Her voice is a lyric one, musical and well placed. Her diction and phrasing are good, and she possesses considerable poise. Mr. Humphrey had a number of character songs in his list. These he interpreted with considerable humor and dramatic intensity. He uses his voice, a baritone of wide range and good quality, intelligently. Edward C. Ryan played the accompaniments. J. C.

Los Angeles Chapter of Pro Musica Gives Initial Program

LOS ANGELES, Dec. 4.—The Los Angeles chapter of Pro Musica, of which E. Robert Schmitz is the national president, sponsored its initial program in the music room of Mrs. J. H. Smailes' residence on the afternoon of Nov. 26. The program was given by the Pro-Arte String Quartet of Brussels, which played Beethoven's Quartet in F Minor, three Novelettes by Glazounoff, and Debussy's Quartet. The refined work of the quartet aroused much enthusiasm in its intimate setting. H. D. C.

Garden Will Appear in Paris Première of "Resurrection"



© Fernand de Gueldre

Mary Garden, in the rôle of "Katiusha" in Alfano's "Resurrection"

CHICAGO, Dec. 4.—Mary Garden, leaving Chicago for Detroit on the evening of Dec. 1, stated that she would sing in the first Paris performance of Alfano's "Resurrection" on May 18 in the Opéra-Comique. The stage director will be the former director at the Comique, Parré. The conductor will be Roberto Moranzoni, of the Chicago Civic Opera, who prepared the Auditorium production of the work in which Miss Garden and he achieved unique success at its American première last season. These two men have been engaged at Miss Garden's request.

Miss Garden had "nothing to say," however, about the rumor she is to tour independently this spring in "Resurrection." Her refusal to deny the rumor may be taken as significant. Many people feel Miss Garden is ready to embark upon a new phase of a brilliant career. Perhaps this will be her way of doing it. Since Miss Garden is noted, however, for requiring the most absolute excellence on the part of her associates, and since "Resurrection" demands a fairly large cast and a goodly ensemble, it is to be doubted if she would undertake to form a company solely for it. The rôle in question is one of her best, but anyone who knows Miss Garden would naturally believe that, if she went on tour, "Salome" would be the first work she would consider mounting.

Miss Garden will sing privately in the drawing rooms of Mrs. Coolidge in Washington and Mrs. Speyer in New York before returning to Chicago, Dec. 19, to rehearse for the American première of Honegger's "Judith," which is to be given with Cesare Formichi as Holofernes in January. EUGENE STINSON.

DETROIT'S SCHEDULE PROVES ATTRACTIVE

Symphony and Opera Give Pleasure to Large Audiences

By Mabel McDonough Furney

DETROIT, Dec. 4.—The appearance of Feodor Chaliapin in "The Barber of Seville," in the Masonic Auditorium recently, was one of the most momentous events of the local season. A capacity audience greeted the great bass and applause was vehement. Yet some disappointment was expressed that Mr. Chaliapin was not heard in a more prominent rôle than that of *Don Basilio*. Historically, his interpretation was flawless, and his singing was superb. The entire cast gave an able performance.

The Detroit Symphony, Victor Kolar conducting; Nadia Reisenberg, piano soloist; gave the following program in Orchestra Hall on the afternoon of Nov. 21.

"Impressions of Italy".....Charpentier
"Polish" Fantasy.....Paderewski
"The Doll Fairy".....Bayer
Etude-Caprice.....Sinigaglia
"Dante Piemontese".....Sinigaglia
Introduction to Act III, "Lohengrin," Wagner

Mr. Kolar extracted much from the Charpentier score, and the orchestra responded so aptly that the players were brought to their feet by the ensuing ovation. In this music the viola and cello obbligati of H. Kolodkin and George Miquelle were beautifully played.

The entire program had a popular appeal. The Sinigaglia trifles pleased greatly. The Etude-Caprice, a "character piece" scored for strings, was well received, as was the "Danza Piemontese," both forming fine contrast to the impressive Wagnerian excerpt.

Mme. Reisenberg, new to Detroit audiences, made a favorable impression. Her playing was highly brilliant.

SEDALIA CLUB'S PROGRAM

"Primitive and Medieval Music" Forms Topic for Discussion

SEDALIA, MO., Dec. 4.—"Primitive and Medieval Music" was the subject of the first study program of the year, "Epochs in Musical Progress," at the Helen G. Steele Music Club on Dec. 1. Elizabeth Landmann was assisted by ten members and by Carson Meredith, flutist. Selections on the phonograph augmented the program. Jessie Blair reviewed the study of the past three years, and gave the first chapter of "Primitive Music." Mrs. F. S. Leach took for her subject "Medieval Music." Illustrations were presented in voice, piano and choral numbers, as well as on the phonograph, and accompaniments were provided by a string trio, a flute and piano. Indian music and Negro spirituals suggested the primitive age, and ancient Hebrew and Greek songs and hymns the medieval.

The club's annual breakfast and initiation of new members was held at the Country Club. One hundred and fifty guests were present. Twenty-four members were introduced in short talks and in piano and voice numbers. Mrs. J. M. Johannes was chairman.

LOUISE DONNELLY.



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Letters to the Editor

Music as a Spiritual Act

To the Editor of MUSICAL AMERICA:

Mr. Cortot makes a bold statement when in an interview appearing in your paper of Nov. 13 he prophesies that "in the future music will be set forth more and more by means of mechanical instruments . . . Possibly executant musicians will be done away with entirely. . . ."

Everyone should read W. J. Turner's simple but vital words quoted on your editorial page of Oct. 30. He says in part: "If music is not the imagination of love, if it is not a spiritual act what is it?" Music is a spiritual act; it is what man imagines of his life and of life in all its forms about him. The highest and most spiritual emotions have found expression in music. There is no denying this, and the extent to which the art embodies them does it become enduring and deeply impressionable.

Now if music is of the Spirit, a Spirit must re-create it if it is to live, and a Spirit can only speak through man—not an automaton. True, Mr. Cortot observes this but his prophecy seems to be a contradiction, unless it be made purely as a disinterested, speculative hypothesis.

As long as music is what it is, mechanical instruments can never fully convey its message unless its nature changes by some unseen process to a purely intellectual, mathematical one. Present day reproducing instruments are however marvelous acquisitions, the ordered sounds and progressions being accurately and ingeniously effected, even to the extent of the artists' own rubato and tonal inflections, but this once recorded forever remains immutable, while a second performance through the personal medium must always change, for that spark that permeates the re-creation, that essence that changes barred off arrangements of tone clusters into living, speaking messages is life itself ever changing, growing, surging forth and cannot be stopped. Hence the reproducing instrument will never take the place of the personal individual expression.

Mr. Cortot continues in this vein: "All that matters," he says, "is that music does live. How it remains vitalized is not so important, except that the most satisfactory method, whether it be with or without personal contact, should, in all justice prevail."

These are significant words; in the main however, it is an emphasis of the dying out philosophy of "Art for Art's sake," though I do not assume that so great an artist as Mr. Cortot is a follower. There can be no "Art for Art's sake" as long as there are human beings, live men and women existing. There would be no Art, no music if there were not consciousness to create, re-create and enjoy. All that matters is not that music does live—music can not die for as long as it remains a spiritual expression, it is of the nature of God Himself, and thus is eternal. If in the future music assumes other proportions it will pass as all other things.

Finally, Mr. Cortot "comments on the

fastidiousness of public taste for technique, and how well the pianist of today has met this demand." There is no gain-saying the delight and thrill of an audience in response to perfect execution and breath taking feats of dexterity, yet Ringling Brothers Circus or an expert juggler balancing a cue, a billiard ball and a burning lamp on the end of his nose will appeal to this very audience in the same way.

This, however, is not the function of music, nor is it the greatest demand of the audience! One has only to look at the artist who draws the largest houses, and they will find that he is one of those few who primarily draw because he appeals to the individual consciousness, spiritually. Witness Roland Hayes, Kreisler, Rachmaninoff.

Technic is of course indispensable but it is only a means. He who makes it his god must look into a doomed future for he cannot compete with the machine. His cannot become a vitalized mirror for reflecting beauty and mankind must turn from his door.

FREDERIC ERWIN TILLOTSON.
Boston, Dec. 4, 1926.

CANTON CLUBS ACTIVE

Charles Wakefield Cadman Entertained at Program of His Own Music

CANTON, OHIO, Dec. 4.—The Juvenile Club presented four recitals and the Junior Club three recitals this season. Charles Wakefield Cadman was entertained by the Senior MacDowell Club with Sylvia Latz, Martha Broda and Harry West Jones as vocalists, each singing excerpts from "Shanewis."

In several other programs the following guest artists were heard: Isabella Addis, contralto of Cleveland; Mrs. Harry L. Goodbread, who gave an address, and Mrs. Elizabeth Klotz Eben-rack, pianist of Carrollton, Ohio. Many other artists of Canton have also appeared.

The Bell Telephone Company, with Clarence Dretke as director, and the Seitner department store's employees have each organized a choral society. W. A. McDonald directs the Seitner organization.

The Commodore Barry Club of St. John's Catholic Church presented "Adam and Eva" Nov. 16 and 17.

The Arion Singing Society has purchased seventeen acres of land near Canton to be used for clubhouse and recreation quarters for members and their families. RALPH L. MYERS.

Canton Organist Elected to Sub-deanship of Guild

CANTON, OHIO, Dec. 4.—Ralph Clewell, organist of St. Paul's Episcopal Church, has been elected sub-dean of the northeastern district of the American Guild of Organists. William Strasser has accepted the position of head of the voice department of the University of Akron. Annabelle Hess, pianist, is assistant to Mrs. Herman Kortheur, pianist of Cleveland. R. L. M.



LOS ANGELES, Dec. 4.—The principal newcomer to the Los Angeles Philharmonic Orchestra this season is Alfred Megerlin, who succeeded Sylvain Noack as concertmaster. Mr. Megerlin formerly occupied a similar position with the New York Philharmonic. A citizen of Antwerp, Mr. Megerlin was a pupil of Eugene Ysaye at the Brussels Conservatory, where he was a first prize winner. From Switzerland, at the outbreak of the war, he made his way to America. Mr. Megerlin has expressed his pleasure at being in Southern California, one of his first acts on arrival being to lease a bungalow with an attractive garden. The accompanying photograph was taken with Walter Henry Rothwell, conductor of the Philharmonic, on the grounds of W. A. Clark's estate, on the day of Mr. Megerlin's arrival in Los Angeles. H. D. C.

Blanche Da Costa Inaugurates Denver Morning Musicale

DENVER, Dec. 4.—The Morning Musicale was inaugurated in Denver on Nov. 26 when Blanche Da Costa gave a successful recital in the Cosmopolitan Hotel. Mme. Da Costa offered a comprehensive program, opening with early classics and progressing through examples of German lieder and modern Russian and French songs to a final group by American composers. Included in the latter were a very poetic song by Dr. Edwin J. Stringham of this city, in pure lieder style, entitled "Ver-giss mein nicht," and "Dawn Ghosts" by Horace E. Tureman, conductor of the Denver Civic Symphony. Mme. Da Costa's intelligent style, her excellent diction and her charming personality were factors in her success. She was admirably assisted by Florence Denny Morrison, accompanist, who also appeared in a group of piano solos. J. C. W.

10,000 Hear Municipal Concert Hertz Conducts

SAN FRANCISCO, Dec. 4.—The San Francisco Symphony, Alfred Hertz, conductor, gave the first concert in its municipal series Tuesday evening, Nov. 16, in Civic Auditorium. A feature of the concert was the solo appearance of Yehudi Menuhin, nine-year-old violinist, who gave a brilliant performance of the Tchaikovsky Concerto, followed by four encores in which he was accompanied by his teacher, Louis Persinger.

Mr. Hertz gave very satisfying readings of the overture to "Mignon" and Franck's Symphony. He was accorded an ovation, as was his orchestra and the knee-high soloist.

The Mischa Elman String Quartet celebrated the second anniversary of its birth by making its San Francisco debut in the Civic Auditorium, on Nov. 18, the third in the Selby Oppenheimer artists' series. Three quartets—the Haydn D Minor, the Beethoven, Op. 74, and the Tchaikovsky Op. 30—were glorified by the Elman tone. Horace Britt, the 'cellist, was welcomed back to San Francisco heartily, and the other members of the ensemble—Edwin Bachmann and William Schubert—contributed their share toward the artistic accomplishments of the evening. Five thousand auditors recalled the artists five times after the concluding number, but no encores were granted.

MARJORY M. FISHER.

DAYTON HEARS OPERA

"Namiko San" and Chaliapin "Barber" Enjoyed—McCormack Pleases

DAYTON, OHIO, Dec. 4.—A season of opera was opened successfully by the Manhattan Opera Company with Franchetti's "Namiko San." Mr. Franchetti conducted his opera in the initial production, and shared honors with Tamaki Miura, who sang the title rôle. "Pagliacci" was given on the second night.

Feodor Chaliapin's "Barber of Seville" production was the second event in the A. F. Thiele series. The company gave a polished performance, the orchestra being under Eugene Plotnikoff. Attendance was large and representative of Dayton's musically prominent.

John McCormack was heard on Thanksgiving Day in the Memorial Hall, filled to capacity for the occasion, with more than 500 turned away. Numbers of Peri, Bach, Mendelssohn, Respighi, Elgar, Crist, Coleridge-Taylor and others were sung to thunderous appreciation. A group of Irish ballads, given with the inimitable McCormack touch, was especially popular. Edwin Schneider, the accompanist, played solo numbers.

Esther Muenstermann, contralto, gave the first of a series of matinée musicales by the Women's Music Club in the Hotel Miami recently, being cordially received.

An event of early November was the fall concert of the Dayton Liederkrantz under Carl A. Schaefflein. Assisting on the program were Anna Catherine Kirk, harpist; Winette Rosensweet, violinist, and Mary Kirk, 'cellist.

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BUFFALO FEASTS ON THANKSGIVING MUSIC

Joint Recitals by Favorites Attract Many Music Lovers

By Frank W. Balch

BUFFALO, Dec. 4.—Music lovers, too, feasted well on Thanksgiving Day in Buffalo, with a concert in Elmwood Music Hall by the Buffalo Musical Foundation, Marion De Forest, manager, presenting Mabel Garrison, soprano, and Reinald Werrenrath, baritone. George Siemmon accompanied Miss Garrison and Herbert Carrick, Mr. Werrenrath. Both artists are extremely popular in Buffalo, and a big holiday audience showed its satisfaction by generous applause that brought numerous recalls and encores and considerably extended duo-programs.

Miss Garrison pleased with a group of English songs, a number of operatic compositions and a group of folk-songs. Especially brilliant were her Bell Song from "Lakmé" and "Il Bacio," the favorite Arditi waltz song, "Danny Boy," Irish, and "Estrellita," Mexican, captivated the audience.

Strauss' "Allerseelen," Wolf's "Liebesglück," and Secchi's "Love Me or Not" stood out prominently in the list presented by Mr. Werrenrath, who never appeared to better advantage in all his numerous local recitals. "King Charles," by White; "Green-Eyed Dragon" and "Credo in un Dio" from "Otello" each held additional charm for his hearers.

Another two-artist program for Thanksgiving week also was very well received. It brought Anna Case, soprano, and Harry Farberman, young violinist, in the Buffalo Consistory for the Philharmonic Society on Nov. 23. There was no doubt of Miss Case's great popularity here from the moment she stepped upon the beautiful Consistory stage. She was in fine voice and in two groups demonstrated her artistry. Mr. Farberman pleased his audience with his playing, and the ovation accorded him was well deserved.

Lusk Plays Again for Queen Marie

CHICAGO, Dec. 4.—Milan Lusk, violinist, was chosen to play for Queen Marie of Rumania at an entertainment given in her honor at the South Shore Country Club, Nov. 15, during her stay in Chicago. Mr. Lusk, who played for Queen Marie in her summer palace a few months ago, was the recipient at that time of autographed photographs and a silver medallion of honor. Mr. Lusk has recently returned from the East. He played before the College Club of Jersey City and in the Hotel McAlpin, New York, where he listed the rarely heard A Minor Sonata of Alois Jiraneck. He will play in the Federal capital in February.

Muhlmann Students Win Scholarships

CHICAGO, Dec. 4.—Mabel Gittleson was recently winner of a full scholarship, and Cordelia Jones of a half scholarship, donated by George Lytton, president of the Hub Company and of the Business Men's Orchestra, to students in the Muhlmann School of Vocal Art and Opera Training.

Mary Jordan Gives Manila Recital

MANILA, P. I., Nov. 25.—The Manila Monday Musical Club presented Mary Jordan, American contralto, in a recital, with Alexander Lippay at the piano, in the Manila Hotel on a recent afternoon.

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The lounge of the hotel was completely filled for the program. The concert was made up of four groups of songs, including Brahms' "Sapphische Ode" and "O liebliche Wangen," Strauss' "Cäcilie," "Allerseelen" and "Traum durch die Dämmerung," Rabey's "Tes Yeux," Beethoven's "Ehre Gottes," an aria from "Samson et Dalila," Schubert's "Ave Maria" and other works—the spiritual "Deep River," and a number of encores. Miss Jordan excelled in smoothness of production and velvety quality of voice. Mr. Lippay's contribution was excellent.

LINDGREN SUICIDE FOILED

Swedish Singer, Naturalized American, Recovers from Dose of Poison

BOSTON, MASS., Dec. 6.—Lydia Lindgren, soprano, thirty-six years old, who was with the Chicago Opera Company during the directorship of Cleofonte Campanini, was discharged from the Boston City Hospital tonight after she had been treated for iodine poisoning. Mme. Lindgren had been stopping at the Copley Plaza Hotel. This morning she left her suite, called a taxicab and rode to the City Hospital. Before reaching the hospital the driver discovered her upon the floor of the cab in a semi-conscious condition. It was then found that she held three letters in her hand—one marked, "my last will and wishes," the two others being addressed to her husband, Raoul Querze, New York tenor, and Otto Kahn. That to the chairman of the board of directors of the Metropolitan Opera urged him to care for her husband and "give him the chance he so richly deserves."

Mr. Querze rushed to Boston upon receiving the news of his wife's attempted suicide. He explained that she had been in bad health for several years and that this was probably the result of a nervous breakdown. Her health was further undermined, he said, by fears that she would lose her voice and hence her career.

After leaving the hospital, Mme. Lindgren went to the home of Mrs. Martina E. Nelson of Temple Avenue, Winthrop.

Artists Join Uptown Faculty

CHICAGO, Dec. 4.—Additions to the faculty of the Uptown Conservatory include Adela Laue-Kennedy, pianist and former Chicagoan, who has toured the United States, Canada and Europe in concert; Harold Jones, teacher of banjo, and a member of the Drake Hotel Orchestra; Richard Johnson, solo clarinetist and saxophonist in the Oriole Orchestra, and Harry Jacobs, teacher of trumpet.

Frazer School Gives Concert

CHICAGO, Dec. 4.—The Arthur Frazer School of Music held its regular Sunday concert on Nov. 28 in the Paul Revere Recital Hall. Ann Hathaway, violinist, and Myrtle Wilkins, pianist, joined in a performance of Sjogren's Sonata in E Minor. Each artist was later heard in solo groups. Marian Coryell was Mrs. Hathaway's accompanist.

Esther Lundy Newcomb Appears

CHICAGO, Dec. 4.—Esther Lundy Newcomb, soprano, recently appeared before the Alliance Française, and gave music from "Faust" in the Hinsdale High School Auditorium on Dec. 4. Mrs. Newcomb's eastern tour, including Pennsylvania, Massachusetts and New York, will occupy her during February and March.

Children Hear Sherwood Orchestra

CHICAGO, Dec. 4.—The Sherwood Orchestra gave a children's concert under the leadership of P. Marinus Paulsen in the Studebaker Theater on the morning of Nov. 26, including the "Blue Danube" Waltzes, German's dances for "King Henry VIII," the "Unfinished" Symphony of Schubert and the "Peer Gynt" Suite No. 1 on the program. Marion Dixon, pianist, was heard in Haydn's D Major Concerto.

CHICAGO.—Messages have been received from Frieda Stoll, coloratura soprano, who is continuing her study under Mme. Millett in Paris. Mme. Stoll is also appearing in concert.

PROVIDENCE, R. I.—Frances Obletz, a pupil of Frederick Very during the seasons of 1921-25, and a winner last year of a Julliard Foundation Scholarship, has won a similar prize again.

Yehudi Menuhin Sails to Continue His Studies Under European Masters



Yehudi Menuhin

With contracts for appearances as orchestral soloist awaiting his return next year, Yehudi Menuhin, the talented, nine-year-old violinist of San Francisco, sailed from New York on Dec. 2 with his parents on the De Grasse for a year's study in Europe. Following a period of tuition with Georges Enesco in Paris, he will go to Belgium in the spring to study with Eugene Ysaie.

Yehudi, who was born in New York, has lived in San Francisco for the last eight years. His first instructor on the violin was Sigmund Anker. For the past four years he has been taught by Louis Persinger, director of the Persinger String Quartet and former concertmaster of the San Francisco Symphony. It was with this orchestra that Yehudi made his formal debut as a soloist three years ago at a concert for children.

A recital in New York last winter was followed by a recital in San Francisco and two engagements as soloist with the symphony orchestra there—one for a pair of regular concerts in the Curran Theater, and one for a municipal concert in the Civic Auditorium.

Proffers of opportunities to make phonograph records and to appear as soloist with other orchestras have been deferred by Yehudi's parents, who have decided that the boy should have the benefit of a year abroad before beginning the next phase of his career.

Edie Norena Will Tour America

CHICAGO, Dec. 4.—Upon the completion of Edie Norena's engagement with the Chicago Civic Opera, auspiciously begun the first week of the season in "Rigoletto" and continued in other works, the Norwegian soprano will make an extensive tour of America under the management of Lee Keedick, New York City. It was Mr. Keedick who brought Mme. Norena to the United States this season on her first visit to this country.

New Philadelphia Society Will Bring Modern Works to Hearing

PHILADELPHIA, Dec. 6.—Organization this month of the Society for Contemporary Music adds a new and vital agency to Philadelphia's media for musical propaganda and welfare. It will be conducted under the auspices of the Philadelphia Music League. For its animating purpose the society has the presentation of works of current composition under the dimensions of a symphony. Three concerts have been arranged for the inaugural season, in the foyer of the Academy of Music, on Jan. 30, Feb. 24 and March 30. The society has as officers: Karl Schneider, president; Isadore Freed, secretary; Horatio Connell, treasurer, and an executive committee consisting of Mrs. Frederick Abbott, George F. Boyle, D. Hendrik Ezerman, Helen Pulaski Innes, Ellis Clark Hammann, and Alexander Smallens. The program committee includes Mr. Smallens, chairman; Nicola A. Montani, Nicholas Dauty, and Emanuel Zetlin. Of these, Mrs. Abbott and Mrs. Innes are, respectively, executive director and associate director of the Philadelphia Music League. The charter roll lists all the important executive musicians of Philadelphia, who are enthusiastic over the policy and prospects of the new organization. W. R. MURPHY.

American Singer Makes Successful Début in Naples

NAPLES, Oct. 30.—Kathryne Ross, an American dramatic soprano, who is singing in Italy under the stage name of Caterina Rossi, made her operatic debut at the Politeama here on Oct. 3 with much success, in the part of Santuzza in "Cavalleria Rusticana." The Naples public received the young singer very warmly. The natural beauty of her voice and passionate enactment of the part were singled out for special comment. She was compelled to repeat "Voi lo sapete." Miss Ross is a native of Delaware, studied at Blackstone College and was graduated from Combs Conservatory in Philadelphia. She studied under a number of prominent voice teachers, and had wide experience as a church and concert singer before coming to Italy.

Grace Leslie Engaged for "Messiah"

The Worcester, Mass., Oratorio Society, J. Vernon Butler, Conductor, has engaged Grace Leslie for the contralto rôle in its performance of "Messiah" on Dec. 28. Reading, Pa., Syracuse, N. Y., New York, N. Y., and Boston, Mass., are other cities that will hear Miss Leslie in various performances this month.

Haywood Publications Reproduced in Braille

Within the past year the American Printing House for the Blind at Louisville, Ky., has reproduced the first volume of Frederick H. Haywood's "Universal Song," and also his edition of the short eight-measure Sieber exercises in Braille.

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People and Events in New York's Week

ORGANIZATION OF CHORUS BEGUN AT MANNES SCHOOL

George Newell Will Lead New Body—String Orchestras Rehearse—Beethoven Sonata Series Starts

At a recent meeting of older students of the David Mannes Music School, plans were laid for a chorus, to include not only singers but also instrumentalists, under the leadership of George Newell. Mr. Newell, who is on the piano faculty of the School and also on its staff of college teachers, will lead the chorus in works of Bach, Palestrina,

Stuyvesant Polyclinic Sponsors Program in Waldorf

Under the auspices of the Ladies' Auxiliary of the Stuyvesant Polyclinic, a charity musicale and tea was given in the grand ballroom of the Waldorf-Astoria on the afternoon of Nov. 30. Except for an introductory address by the president, Mrs. Carl Pfister, the program was entirely musical, with variety in the form of dances by the Albertina Rasch Dancers. The Lawrence Harp Quintet played two groups, consisting of works by Couperin, Bach, Martini, and some folk-tunes. Lucile Lawrence was heard in a harp solo group, playing "May Night" by Palmgren and "Mirage" by Salzedo. Hardesty Johnson, tenor, sang songs by Grieg, Duparc and Massenet, and Phradie Wells, soprano, was heard in an aria from "La Forza del Destino" and in songs by Gretchaninoff, Besly and Densmore. S. M.

Pupils of Mme. Cahier Are Engaged

That Mme. Charles Cahier, contralto, enjoys the same prestige as teacher that she does as a concert singer, is suggested by the number of pupils who attend her classes at the Curtis Institute in Philadelphia, at her own New York studio, and at Helgerum Chateau, her summer home in Sweden. Many of her artists are singing in leading European opera houses. Göta Ljunberg of the Staats-Opera in Berlin, sang before the Crown Prince and Princess Leopold at their wedding in Brussels. Erica Darbo has just been engaged at the Staats-Opera in Vienna. A Swedish pupil, Esther Bramson-Ruhrseitz, has been engaged by the Curtis Institute as assistant teacher.

Raymond Nold Conducts Church Program

Raymond Nold conducted a program in the Church of St. Mary the Virgin at solemn high mass on Dec. 8. The list embraced a movement from Bach's Concerto for two violins, one from Schmidt's Organ Concerto, Haydn's B Flat Mass and Rachmaninoff's "Hymns to the Mother of God." Soloists were Elsa and Grace Fisher, violinists; Vera Murray Covert, soprano; Thomas S. Williams, tenor; Edward Bromberg, bass; Dorothy Whittle, contralto, and George W. Westerfield, organist. Chorus and orchestra participated.

Alfred Blumen Will Play in Manhattan

Alfred Blumen, young Austrian pianist who made his American debut a year ago, will be heard in New York for the first time on the afternoon of Dec. 14 in Aeolian Hall. Mr. Blumen has played throughout Europe with success, and was the only soloist with the Vienna Philharmonic under Richard Strauss during its Mexican tour. This season Mr. Blumen will be heard four times with the Chicago Symphony.

Artists Join Forces in Memorial Concert

The New York String Quartet, Elizabeth Derr, soprano, and Robert Imandt, violinist, were to give a concert in memory of the late Evadna Lapham in Steinway Hall on the evening of Dec. 10. The proceeds will go toward a scholarship fund under the auspices of the Music Guild.

Cecile de Horvath Signs with Friedberg

Cecile de Horvath, pianist, will hereafter be under the exclusive management of Annie Friedberg. Miss de Horvath will be heard in New York in the near future.

Byrd, Morley, and of Russians—Gretchaninoff, Kastalsky and Rachmaninoff. A one-act Gilbert and Sullivan opera will be presented by the group later in the season. A second chorus has been organized at the school for younger girls and boys under Charles Kinney.

The string orchestras at the Mannes School began their season's rehearsing the first week of November under David Mannes, Paul Stassevitch and Suzanne Gussow. The Senior String Orchestra, a body of advanced players, is being directed again this year by Mr. Stassevitch. Members of the junior group, whose work consists chiefly of sight-reading to prepare them for entrance to the senior orchestra, are reading quartets for half the practice period and studying other works for the remainder of the time. The Juniors, who began rehearsals under Mr. Mannes, will be taken over by Wolfe Wolfensohn for the rest of the season. On Nov. 16, the younger orchestra had the opportunity of hearing the rehearsal of the New York Symphony under Mr. Mannes prior to the Greenwich concert for young people on Nov. 17. Mrs. Gussow's elementary orchestra, of players from seven to ten years of age, is for the purpose of training children in the rudiments of ensemble playing. Ensemble work under Felix Salmon, Wolfe Wolfensohn, Edwin Ideler and Alix Young Maruchess began this season with a larger student group than formerly.

On Dec. 5 David and Clara Mannes were to begin their series, chronologically arranged, of Beethoven's sonatas for violin and piano, given to an invited audience in the recital hall of the Music School. They listed the three sonatas of Op. 12, in D, A and E Flat. The other recitals are arranged for Dec. 12 and 19 and Jan. 9.

Fay Foster Makes Critics of Audience

A seeker after novelty in her method of presenting entertainment, Fay Foster invited her Wurlitzer Hall audience, on Nov. 20, to write down on paper, which she provided, criticisms of the various numbers presented. The participants were Miss Foster, soprano; Josef Bergé, baritone, and Jean Gravelle, bass, who compose the Fay Foster Trio. The program included groups in French, German, Spanish and English, some of the translations being by Miss Foster. The guests responded good humoredly to the opportunity to express their opinions, and some did not resist turning in adverse comment, though the great majority was favorable.

Fontainebleau School Incorporated in New York

The Fontainebleau Fine Arts and Music Schools Association has been incorporated under the laws of the State of New York. Walter Damrosch has been elected its first president. The vice-presidents will be Whitney Warren, Ernest Peixotto and Francis Rogers. The various American committees for the enrollment of students will continue to function independently of each other. The chairman of the Music School will again be Francis Rogers. The office of the association will be in the National Arts Club Studios.

Soloists Appear with Heckscher Forces

Isidore Strassner conducted a concert of the Heckscher Foundation Orchestra in the Children's Theater on Nov. 20. Trumpet, flute and violin solos were played by Davidson, Frances Blaisdell and David Novick, respectively. A movement from Schubert's B Minor Symphony was included.

Institute Hears Kraeuter and Tovey

Karl Kraeuter, violinist, gave the first of the series of artists' recitals in the Institute of Musical Art on Saturday afternoon, Nov. 13. Donald Tovey, English pianist, played for the Institute students on Monday, Nov. 8, following no set program but responding to requests from the auditors.

Augustus Lawson Plays at Exercises Dedicating St. Mark's Church

Augustus Lawson, Negro pianist, of Hartford, Conn., gave a piano recital as

the feature of the dedication exercises of the new St. Mark's Methodist Episcopal Church in New York. He was acclaimed by an audience of nearly 1800. Mr. Lawson appeared to advantage; his playing was marked by individuality. Mr. Lawson's program included numbers by Bach, Gluck-Saint-Saëns, Beethoven, Arensky, Chopin, Liszt, MacDowell, Grainger, Sibelius, Scott and Moszkowski. He was assisted by his wife, Ida Napier Lawson, soprano; his son, C. Warner Lawson, who served as accompanist, and John F. Williams, dramatic reader. Mrs. Lawson disclosed a beautiful voice. The recital was under the auspices of the Children's Friend Club, of which Susan Payton Wortham is chairman.



AS a result of her success in Cincinnati last season in a Sinton Hotel recital, Mary Bennett, contralto, was engaged by the Norwood Musical Club of the same city for whom she sang successfully on Nov. 18. She appeared for the New York Ariadne Club at the Waldorf on Nov. 20. As a member of the Holland Vocal Trio, which anticipates an active season, Miss Bennett sang at Columbia University, on the arts and sciences course, on Dec. 7 and for the Criterion Club on Dec. 10. The Trio has been engaged for a children's program in the home of Mrs. Kirkbrade in New York on Dec. 12, and will appear before the Musical Club in Lewiston, Pa., on Dec. 23. Engagements later in the season will fill out the schedule.

Schorr Sails for First Recital Appearance

Friedrich Schorr, baritone of the Metropolitan Opera, will give his first New York recital in Aeolian Hall on Friday evening, Dec. 17. Mr. Schorr was booked to sail from Europe on Dec. 1, and will open his season with the Metropolitan after Christmas. Between his arrival and the opening of his opera work he will fulfill several concert engagements, in and out of New York.

Della Baker Engaged for Christmas "Messiah"

Della Baker, soprano, has been engaged by the New York Oratorio Society, Albert Stoessel, conductor, for that organization's Christmas performance of "Messiah" on Dec. 27.

MUSIC IN BROOKLYN

Roland Hayes and New York Symphony are Guest Artists—Hear "Jest"

BROOKLYN, Dec. 4.—The Metropolitan Opera Company gave its second performance of the season in the Academy of Music on Nov. 27. "La Cena delle Beffe" was the fare. The cast included Beniamino Gigli, Lawrence Tibbett, Angelo Bada, Louis D'Angelo, Vincenzo Reschiglian, Millo Picco, Giordano Patrino, Adamo Didur, Max Altglass, Frances Alda, Ellen Dalossy, Merle Alcock, Grace Anthony and Henrietta Wakefield. Tullio Serafin conducted.

The New York Symphony, Walter Damrosch, conductor, gave the first of a series of six Saturday matinee concerts on Nov. 20 in the Academy of Music. The first act of "Die Walküre," was given complete in concert form. Artists assisting were Elsa Alsen, soprano; Rudolph Laubenthal, tenor, and Frederick Patton, bass. Mr. Damrosch prefaced the concert with an illustrated talk at the piano.

Roland Hayes was heard in an interesting tenor program in the Academy of Music Nov. 10. Caldara's "Selve amiche," Galuppi and Handel numbers were sung with a fine sense of interpretation. Schubert, Brahms and Hugo Wolfe lieder proved the singer to be a master of this field. Works by Rachmaninoff, Griffes, Quilter, struck a more modern note. The last group which made a particular appeal was made up of arrangements of Spirituals: "Made My Vow," "Little David," "Wade in de Water," and "Camp Meetin'."

H. Charles Pantley, pianist, and A. François Allié, baritone, appeared in recital at the High School, Palmetton, Pa., under the auspices of the Concourse Club of that city, recently. Mr. Pantley was heard in works by Chopin, Brahms, MacDowell and Schumann, and Mr. Allié sang songs by Purcell, Franz, Dvorak, Leoni, Russell, Logan, Hamblen, Lieurance and Del Riego. Both artists, who are from Brooklyn, were cordially received.

Nina Morgana Scheduled for Recital

A Carnegie Hall recital will be given by Nina Morgana, soprano of the Metropolitan Opera, on the evening of Dec. 15. Her program includes arias from Galuppi's "Il Filosofo di Campagna," "The Marriage of Figaro" and Gluck's "La Semiramide riconosciuta." Also listed are songs of Franz, Wolff, Ravel, Saint-Saëns, Taylor, Chadwick, Watts, and others.

Cobina Wright Will Sing Nin Novelties

Cobina Wright, soprano, will give her New York recital in Aeolian Hall on Sunday evening, Dec. 19. Mme. Wright will sing two songs by Joaquin Nin, new to New York audiences, and also a recent song by Szymanowski. Her program will include a classical group of modern French songs and an American group.

Tollefsen Trio Has Unusual Program

A program decidedly off the beaten track is to be presented by the Tollefsen Trio in its Aeolian Hall concert of Dec. 16. The members of this organization—Augusta Tollefsen, pianist; Carl H. Tollefsen, violinist, and Paulo Gruppe, 'cellist—will play trios of Wolf-Ferrari and Gretchaninoff, and the Novelletten, Op. 29, of Gade.

Paul Ryman Features Warford Song

In his Carnegie Hall recital of Oct. 23, Paul Ryman, tenor, featured Claude Warford's "Earth Is Enough." Mr. Ryman has used this song extensively, recently singing it in Town Hall at a lecture of Fenwick Holmes, when the composer was at the piano.

NEW YORK STRING QUARTET

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall, New York Packard Building, Phila.

In the Artists' Route=Book

Guy Maier and Lee Pattison repeated their recent New York program in the Florida State College for Women, Tallahassee, on Nov. 10.

Sylvia Lent, violinist, made her radio debut on Nov. 14, over stations WJR and WCX, as soloist with the Detroit Symphony. The appearance was Miss Lent's fourth with the Symphony since Dec. 1 of last year.

Vladimir Rosing, tenor and artistic director of the Rochester Symphony, has been busy lately with productions of Mozart's opera, "The Abduction from the Seraglio." Mr. Rosing is keeping apace with his concert activities as a soloist and will fill important engagements on the Pacific Coast in January.

Marcel Grandjany, harpist, is giving a series of concerts in San Francisco, Winnipeg, Vancouver, Edmonton, Calgary, Seattle, Portland and Stockton.

Louise Homer Stires, who has not been heard in concert for the past year, but who will make at least two appearances with her mother, Louise Homer, this season, has been engaged for a concert in Pontiac, Mich., on May 10, under the auspices of the Central Methodist Episcopal Church there.

Kathryn Meisle and Arthur Hackett-Granville have been engaged for a performance of "Messiah" at the San Francisco Festival today with the San Francisco Symphony of which Alfred Hertz is conductor. Both Mr. Hackett-Granville and Miss Meisle make the cross-country trip for this performance, returning immediately to continue concert work in the East.

Charles Hackett has become a Vitaphone artist. Both Mary Lewis' and his photographed selves will be seen in the prologue to the new Warner Brothers' picture, to be released about holiday time.

Mary Lewis was to leave the coast, arriving in New York on Dec. 10, in time for her concert in Carnegie Hall tomorrow. Immediately following, Miss Lewis will leave for Fitchburg, Mass., where she will sing on Dec. 14.

Nikolai Orloff, Russian pianist, has been engaged for the Bagby Morning Musicales at the Hotel Waldorf-Astoria on Dec. 13.

The New York recital of Paul Dogue-reau, scheduled for Dec. 7, has been postponed until January.

Angel Agnes Donchian, dramatic soprano, will make her re-appearance on the local concert stage, after an absence

Grace Weymer Appointed by Harpists' Association

Grace Weymer, member of the Salzedo Harp Ensemble and of the Lawrence Harp Quintet, has been appointed by the board of directors of the National Association of Harpists, Inc., to promote its cause in Syracuse. Last summer she began activities there by giving class and private instruction. This season, besides resuming work at her New York studio, Miss Weymer goes to Syracuse two days a week in order to supervise the work of her permanent class there.

Palmer Christian Has Active Schedule

Two Ohio churches engaged Palmer Christian during October for the dedication of new organs. On Oct. 20 Mr. Christian dedicated the rebuilt instrument in the First Congregational Church, Akron, and on Oct. 24 two new organs in the Westminster Presbyterian Church of Dayton, the home church of the Westminster Choir. In both instances Mr. Christian played to capacity audiences and was re-engaged for return dates. Other recitals during the fall have been the dedication of the new organ at Christ Church, Bronxville; First Congregational, Jackson; St. Matthias Protestant Episcopal, Detroit; First Presbyterian, Wheeling; and on Oct. 29, Mr. Christian played a recital in Cedar Rapids, at the First Presbyterian Church. On Dec. 9 and 10 Mr.

of some years, in Aeolian Hall, on Dec. 18. Prior to her retirement she was known as Agnes Chopourain.

Constance McGlinchey, will give her annual piano recital in Aeolian Hall, on Saturday afternoon, Dec. 18. She is not unknown to the concert goers of this city, having appeared here before.

Hugo Kortschak, will give his annual violin recital in Aeolian Hall on Sunday afternoon, Jan. 2.

Harold Samuel sails from abroad on Dec. 12, on the Celtic. His first public appearance of the season will be in Town Hall on Tuesday evening, Jan. 18, with the opening of his Bach Festival week.

Povla Frijsch will commence her series of four song recitals in Aeolian Hall, on Jan. 17. The other three will be given on Monday nights, Jan. 24, Feb. 7 and 14.

Phradie Wells, soprano of the Metropolitan, appeared in Indiana, Pa., on Nov. 5. She is booked in Brooklyn on Dec. 14.

Elsa Alsen, soprano, sang in Cleveland on Nov. 4 and 5, going to Chicago on Nov. 12 for the opening of the opera season. Miss Alsen sang with the New York Symphony on Nov. 18 and 20, in Brooklyn on Nov. 21 and in Baltimore on Nov. 23.

Bruce Simonds, pianist, played in Waterbury, Conn.; at the Spence School in New York, and in Boston late in October. On Nov. 3 he was heard in Utica; Nov. 5 in Cooperstown; Nov. 17 again in Waterbury; Nov. 23, New Haven, and Nov. 28 in an Aeolian Hall recital in New York. Mr. Simonds has three more New Haven engagements this season, on Jan. 12, Feb. 9 and March 9. He plays in Stamford on Feb. 23.

Charles Stratton, tenor, appeared in Middlebury, Vt., on Oct. 20, and in Erie, Pa., on Oct. 28. He was soloist with the New York Philharmonic in New York on Nov. 4, 5 and 6, and in Washington, Baltimore and Philadelphia on Nov. 15, 16 and 17, respectively. Buffalo, Memphis, Savannah and Greenville, S. C., heard him in recent weeks.

The Lenox String Quartet, which appeared in Aeolian Hall on Nov. 16, played in Boston on Nov. 22.

Beatrice Martin, soprano, was engaged in Trenton on Nov. 14.

York and Lancaster, Pa., were recent dates for Josephine Forsyth, soprano.

Christian was to make his second appearances with the Detroit Symphony with Ossip Gabrilowitsch, conducting, on which occasions he was announced to play the Concerto in E for organ and orchestra by Eric De Lamarier.

Thuel Burnham Gives Pleasant Musicales

Thuel Burnham gave another of his enjoyable musicales in his studio last Sunday night, presenting five of his artists. Effie Sniffen played the D Major Sonata of Haydn. Anne Bacon gave two Debussy numbers; Jean Buchta was heard in the Ravel Sonatine. Josephine O'Donnell played numbers of Palmgren and Milhaud, and Russell Wragg appeared in music by Ibert, Goossens and MacDowell. Eleanore Rogers, soprano, sang two groups of songs and arias.

Patton Leaves for Pacific Coast

Fred Patton has left New York to fulfill his first concert engagements on the Pacific Coast. These appearances include matinée and evening performances on consecutive days in Pomona College, Claremont, Cal., in "Elijah"; "Messiah" with the Los Angeles Oratorio Society, and the same work with the San Francisco Symphony under Alfred Hertz. The dates of the respective performances are Dec. 15 and 16, 19 and 21. Returning East, Mr. Patton sings in "Messiah" with the Detroit Symphony under Ossip Gabrilowitsch—his third consecutive re-engagement—and again the same work

with the Mendelssohn Choir, of Pittsburgh, Pa., on Dec. 28—also a third re-engagement. In addition, he will make another trip this season to the Pacific Coast in April before singing again at the Cincinnati Biennial Festival. On this tour Mr. Patton will sing for the second time with the Los Angeles Oratorio Society. Recently the baritone completed his twenty-third performance within seven years under Walter Damrosch with the New York Symphony, singing *Hunding* in a concert version of the first act of "Die Walküre." Another recent contrasting operatic performance in which Mr. Patton scored was as a "guest" *Sharpless* in "Madama Butterfly" with the San Carlo Opera Company in the Century Theater, New York.

Rosenthal Returns in Aeolian Program

For the first time in two years, Moriz Rosenthal, pianist, will give a New York recital, in Aeolian Hall, tomorrow afternoon. Mr. Rosenthal will play two sonatas—those of Beethoven in E Flat, Op. 31, and Chopin in B Minor. A group of shorter Chopin pieces and numbers of Bortkiewicz, Albeniz and Rosenthal are also included. Mr. Rosenthal's plans include many appearances in the East. Following his recital he will leave for a short vacation. He will be the featured artist at the Biltmore morning musicale on Jan. 7; on Jan. 12 he will play in Philadelphia; Jan. 16, at the Metropolitan Opera House Sunday night concert. His second recital in Aeolian Hall will be given on Jan. 27. In Boston, on Feb. 11 and 12, Mr. Rosenthal will be the soloist with the Boston Symphony, and on the next day he will play in Springfield, Mass. On the evening of March 3 he will give his third recital in Aeolian Hall. He will play in Chicago on April 10, in Philadelphia, with Mr. Stokowski's orchestra, on April 22 and 23, and at the Newark Music Festival on May 4, after which he will immediately sail for abroad.

Recent Engagements of Grace Wood Jess

November engagements of Grace Wood Jess, singer of folk-songs have included two recitals in Seattle, two in Yakima, and appearances in Spokane, Washington, Bogeman, at the State College of Montana, on the symphony artist series of Great Falls, in Helena, etc. Miss Jess is now touring California. December engagements include Santa Ana, Anaheim, Glendale and Los Angeles. Miss Jess tours the middle-west in February, accompanying her this season is Nino Rene Herschel, Swiss pianist.

New York String Quartet Will Honor Svecenski and Kneisel

In its recital in Aeolian Hall on Dec. 20, the New York String Quartet will feature the Schumann Quintet, with Ethel Leginska at the piano. The second movement, *In Modo d'una Marcia*, will be played, "In Memory of Franz Kneisel and Louis Svecenski." The other numbers on the program are Haydn's Quartet in G Minor, Op. 74, and Beethoven's in F Minor, Op. 95.

Stojowski Scheduled for N. Y. Recital

Sigismond Stojowski, Polish pianist and composer, will give a recital in Aeolian Hall, Wednesday evening, Dec. 15. In recognition of the Beethoven centennial his program will include that composer's Sonata, Op. 109. Other composers to be represented are Mendelssohn, Chopin, Debussy, MacDowell, Stojowski and the recitalist's friend and compatriot, Paderewski.

List Artists for Next Biltmore Morning

The fourth program in the Biltmore morning musicales will be given on Friday, when Maria Mueller, soprano of the Metropolitan Opera Company, who recently arrived from abroad; Louis Graveure, baritone, and Benno Rabinoff, violinist, are the featured artists. Mr. Graveure will be accompanied by Bryce-son Treharne. Rudolph Gruen will accompany Mme. Mueller and Mr. Rabinoff.

Ada Wood With Princeton Choir

Ada Wood, soprano, left on Dec. 4 for solo and quartet work with the choir of Trinity Church, Princeton, N. J., which on Sunday evening gave "The Last Judgment," by Spohr.

Arthur Kraft Fulfills Engagements

Arthur Kraft, tenor, makes three appearances in Chicago—at the Illinois Athletic Club, at a musicale in the

Franados Hotel given by Talitha Kellner, and for the Chicago Culture Club in the Hotel LaSalle. He sings oratorio at Winthrop College, Rock Hill, S. C. This month will find Mr. Kraft in, among others, Lancaster, Pa., Lynn, Mass., and Waterbury, Conn.

Levitzi Signed for Ten Berlin Concerts

Mischa Levitzki, pianist, has just been engaged by Herman Wolff of Berlin for ten concerts in Germany during his European tour next season. He will open with the Berlin Philharmonic under Wilhelm Furtwängler and will also appear under the same conductor with the Gewandhaus Orchestra in Leipzig. Negotiations are pending for Mr. Levitzki's tours of Austria, Hungary, France and England.

Dohnanyi Will Give Carnegie Recital

Ernst von Dohnanyi, Hungarian pianist, composer, and conductor will give a piano recital in Carnegie Hall on Saturday afternoon, Dec. 11. Mr. Dohnanyi will be in America until March and starts on an extensive tour of this country, immediately after this recital.

Cecilia Hansen Begins American Tour

Cecilia Hansen, violinist, returned on the Mauretania, arriving in New York on Nov. 26. Miss Hansen has spent several months in Europe, where she gave many concerts and appeared as soloist with several orchestras. She resumed her American tour in London, Ont., on Nov. 29.

PASSED AWAY

Emil Ernst Mori

WASHINGTON, Dec. 4.—Emil Ernst Mori, a widely known composer and music instructor here, died suddenly at an entertainment on the evening of Dec. 1. Born in St. Petersburg, of Russian parents, seventy-three years ago, Mr. Mori came to the United States in 1882, and located in Washington two years later. He was a graduate of Heidelberg University, Germany, where he studied music. He composed several operas, some of which were produced abroad. Among these were "Ulysses," "Korean Grand Opera" and "Free Cuba." He also wrote a number of comic operas, musical plays and numerous songs. At the opening of Convention Hall, in Washington, he was chosen to conduct the chorus of 1000 voices. He was formerly conductor of the German Singing Company of the District of Columbia, and conducted the opera staged at the dedication of the Glen Echo amphitheater, in the suburbs of Washington, in 1901. Mr. Mori is survived by seven children, six of whom are residents of Washington. The seventh, Patience O. Mori, is a member of the Royal Grand Opera Company, Dresden, Germany. A. T. MARKS.

Giacomo Masuroff

BOSTON, Dec. 4.—Giacomo Masuroff, operatic tenor and teacher of singing, died at the Peter Bent Brigham Hospital on Nov. 28, following an attack of pneumonia. Mr. Masuroff, who was sixty-four years old, was born in Kieff, Russia, where he made his opera debut when a young man. A nephew of the famous Russian tenor, Mikhailoff, he came of a musical family and entered the Moscow Conservatory when seventeen years of age. While at the conservatory he was granted an annual scholarship. He was graduated in 1884. He made his debut in Kieff, as *Ramond* in "Aida," that same year. In 1904 he was sent to Siberia to organize the popular opera theaters there. He went to Italy in 1913, where he sang in Milan and other cities. Three years later, Mr. Masuroff brought his wife to this country. For some time they made their home in New York, moving a short time later to Boston, where Mr. Masuroff opened a studio. He is survived by his wife, a daughter, and a son. W. J. PARKER.

Richard Schliewen

LOS ANGELES, Dec. 4.—Richard Schliewen, violinist, and the oldest member of the Los Angeles Philharmonic, died at his home on Nov. 24. Born in Germany, Mr. Schliewen had played under many of the greatest conductors in the last fifty years. He was seventy-one years of age. H. D. CRAIN.

Atlanta Symphony Provides Free Seats; Many Turned Away As Series Is Begun



Photo by Lane Bros.

LEADER AND ORCHESTRA OF GEORGIA CENTER

Enrico Leide, Conductor, Is Shown With the Atlanta Symphony, an Organization Made Up of the Leading Musicians in This and Neighboring Cities, Which Recently Launched Its Series of Eight Concerts With Gratifying Public Response

ATTLANTA, Dec. 4.—Hundreds were turned away from the opening concert this winter of the Atlanta Symphony, so great is the demand for admission. One balcony is given free to the public. Long before the hour of the concert, the line begins to form for this free section.

The fourth season of the Atlanta Symphony, under the baton of Enrico Leide, this year includes a series of eight concerts. The series consists of four "classical" programs, at which a soloist is presented, and four "popular" programs.

For the past three seasons the concerts have been given in Loew's Grand Theater, through the special courtesy of the management. Each concert is broadcast through Station WSB.

At the first concert on a recent Sunday afternoon, Kathryn Meisle, contralto of the Chicago Civic Opera Company, was the soloist. Miss Meisle's debut before an Atlanta audience afforded much interest and enthusiasm. The artist's beauty of interpretation and purity of tone completely captivated the audience, which gave her prolonged applause. The program contained the Overture to "L'italiana in Algeri," by Rossini; the Suite, "Schéhérazade," by Rimsky-Korsakoff, the second movement being omitted; "Mon coeur s'ouvre à ta voix," from "Samson et Dalila," by the soloist; Grainger's "Country Gardens" and "Shepherd's Hey," a group of songs by Brahms, Gretchaninoff, Rachmaninoff, and Delibes, again by Miss Meisle, accompanied by Mrs. Charles Dowman;

and the Overture to "The Flying Dutchman." Miss Meisle's encores were the Habanera from "Carmen" and the "Erlkönig," by Schubert—both by popular request.

The second concert was given Sunday afternoon, Nov. 28. The program included the Overture to "Hansel and Gretel," the "Peer Gynt" Suite, No. 2, Grieg; Strauss' "Tales from the Vienna Woods"; a double number, "Londonderry

Air," arranged by Roberts, and "Funeral March of a Marionette," by Gounod; the Overture to "Tannhäuser." The outstanding numbers, from the point of view of the audience's appreciation, were the "Peer Gynt" Suite and the "Londonderry Air," the latter being repeated.

Magnetic Conductor

Mr. Leide has been the conductor since the orchestra's inauguration. Each

year he has enlarged and enriched his forces, until the organization numbers seventy men and has attained an authoritative and appreciable finesse in its ensemble. There are in the personnel men who have been schooled in orchestral routine in the largest orchestras in America and Europe. There are as well a number of teachers and theater players in their ranks. Thomas Standing is concertmaster; Harry Robkin, assistant concertmaster, and Harry A. Glaser, tympanist, is business manager.

Mr. Leide has achieved a high standard of artistic, scholarly, musicianly performances. He possesses understanding, tenacity of purpose, affability of manner, and a poise in directorship, that have won for him confidence and unique popularity. The Symphony has thus come to be regarded as one of the civic assets of Atlanta.

The orchestra is entirely dependent upon the subscriber membership for its maintenance. As the concerts occur on Sunday afternoons, it can not, according to the state law, reap a revenue from door admission sales.

The directorate, which has remained the same for four years, includes: Clark Howell, Sr., president; St. Elmo Massengale, Harold Hirsch, William Candler, Harvey T. Phillips, James B. Nevin, Julian Boehm, John Paschall, Miss Nan Stephens and Mrs. George W. Walker. A large part of the financial success of the orchestra is due to the steadfast interest and labor of the secretary, Mrs. George W. Walker, who was really the organizer and is an unpaid executive of the Atlanta Symphony Orchestra Association.

HELEN KNOX SPAIN.

Rural Orchestral Contest in Iowa to Have Features of Unique Significance

MC GREGOR, IOWA, Dec. 4.—What is probably the first distinctly rural orchestral contest of state-wide dimensions ever to be held will be staged on Jan. 31, during Iowa Farm and Home Week at Ames. At least three-fourths of the players must live on farms, and no orchestra in the competition shall be made up entirely of consolidated or high school pupils.

W. H. Stacey, of the extension service of the Iowa State College of Agriculture, who is developing the contest in co-operation with the music department, says, "One of the finest types of cultural development in rural communities is expressed in orchestras which furnish fine music for community programs and home entertainment."

There are now over fifty rural orchestras in Iowa farm neighborhoods. The purpose of the contest, according to Mr. Stacey, is to find out just where the best rural orchestras in the state are located, to give them recognition and to help them in setting even higher standards.

Entries to the contest are to be made with the rural organization section of

the Iowa State College Extension Service not later than Jan. 24.

In the judging of the contest, Mr. Stacey says, the size of the orchestras will not be taken into account, and any instrumentation will be allowed. Each orchestra will play one march and one or two other numbers, as time may allow. Each orchestra is to play for not less than ten minutes, or for more than fifteen minutes. Special stress will be laid on pitch and tone, as this is to be the first contest. As the orchestras become more experienced, the matter of interpretation will be given more consideration.

First and second prizes will be awarded. The following score card will be used: Attack and release, 20 points; tone, 25; pitch, 30; interpretation, 15; selection of numbers, 10.

The response to letters sent out to rural orchestra leaders indicates, Mr. Stacey says, that many orchestras are planning to enter the contest. One organization which has reported it will compete is composed of a father, son and four daughters, who have been playing together in rural programs for eight or nine years.

F. L. CLARK.

Reinhardt Aims at New Operatic Form

A NEW experiment in operatic treatment has been made by Max Reinhardt in a production with added music of Somerset Maugham's comedy, "Victoria," recently in Vienna, states a copyright dispatch to the New York Times. The producer has called the form "sinoken," which is presumably a compound of "sing" and "spoken." The words of the drama are to be the "dominant partners" of the music. A grand piano was installed in front of the stage, on which the play was accompanied with *leit motifs*, recitatives and solo and ensemble dance music. The audience warmly applauded Reinhardt and the artists, and the composer and the performer of the specially composed music.

Summer Stadium Concerts in Prospect for Chicago

CHICAGO, Dec. 4. — Plans are under way for a series of concerts to be given by the Chicago Symphony next summer in the Stadium, Grant Park, at a fee of twenty-five cents a concert. The possibility is being discussed by the board of South Park Commissioners of which Edgar J. Kelly is president, and officers and trustees of the Orchestral Association, headed by Charles H. Hamill. Frederick Stock, who will presumably forego part of his annual vacation to conduct the concerts, is in favor of the plan. The Stadium, which recently accommodated 111,000 spectators for the Army-Navy football game, will be ample for musical audiences.

EUGENE STINSON.

"Violinist of Gmünd" Has Dortmund Hearing

DORTMUND, Nov. 27.—"The Violinist of Gmünd," the first opera of a young composer, Richard Rosenberg, was given at the City Theater here recently. The composer has chosen a colorful poem by Kerner as a basis for the libretto, which he fashioned in partnership with Bruno Saatz. A wandering minstrel loves the daughter of a wealthy goldsmith, who forbids the match on account of the youth's poverty. The singer, before the image of St. Cecilia, his patron saint, asks her intervention. By a miracle, the statue comes to life and presents him with her golden shoes. When he tells the story, he is not believed, and is sentenced to death for profaning the image. But the miracle is

repeated, and the sentence is revoked, with a happy dénouement. The score is promising and of modern leanings, but in the nature of an experiment, owing to its undramatic nature and lack of salient melodic outline. Paul Pella conducted the premiere.

Salt Lake Students' Orchestra Begins Series

SALT LAKE CITY, UTAH, Dec. 4.—The orchestra of the McCune School of Music and Art was heard Nov. 29 in the first of a series of concerts to be given this season. The organization was heard in the Assembly Hall of this city, and its program consisted of Haydn's Symphony in G, the "Leonore" Overture, No. 3, and Grieg's "Autumn Storms." This orchestra is under the direction of Frank W. Asper.

V. B. H.